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John C. Freund

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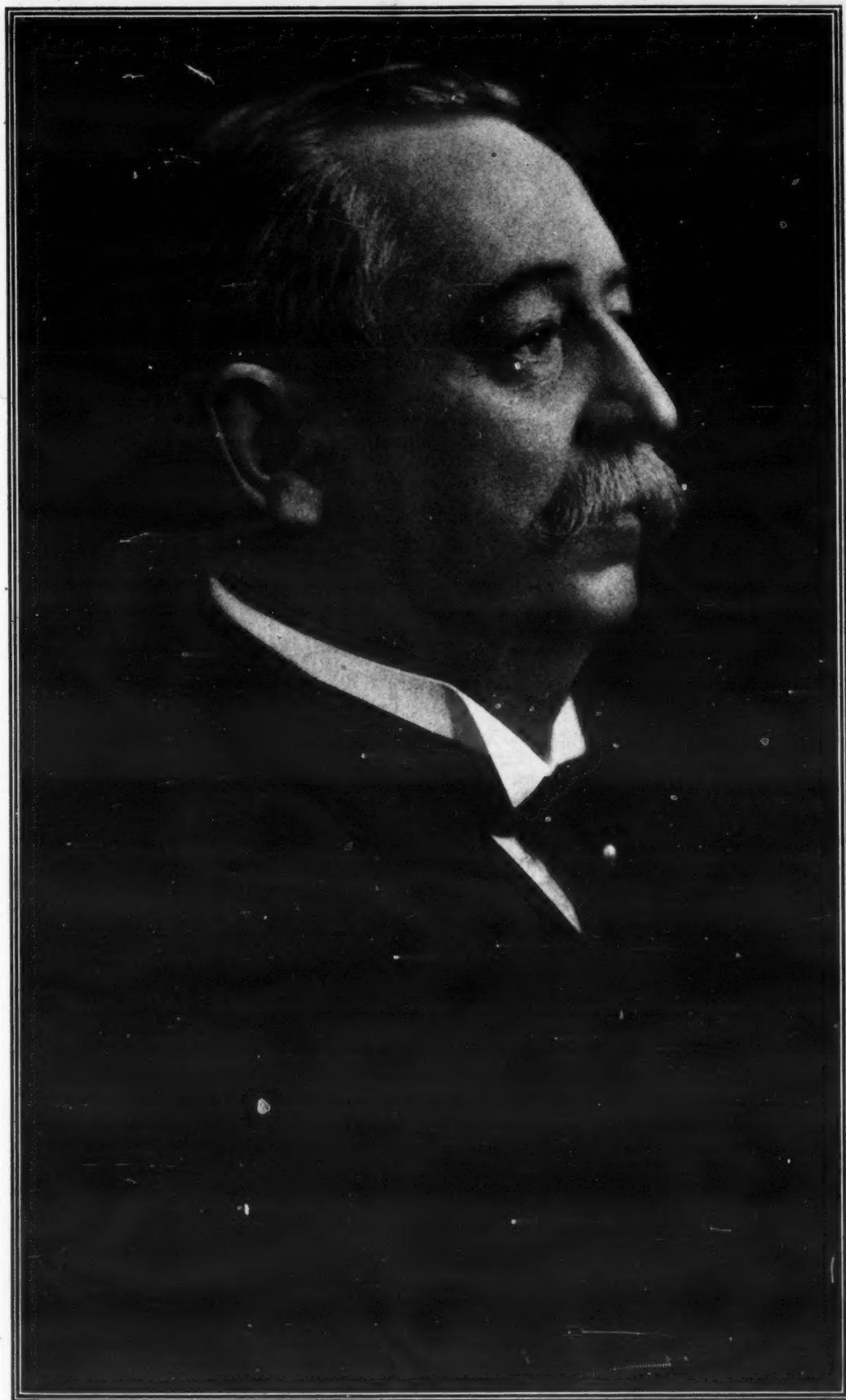
"MONA'S" PREMIERE STIMULATES FAITH IN NATIVE OPERA

Prize Work of Parker and Hooker
Nobly Performed at Metropolitan
—The Music Austere Dignified,
Individual and Scholarly, Though
Not Highly Inspired — Faults
Natural to a First Effort —
Hooker's Libretto a Poetic Gem
of Which Many Beauties Escape
in Translation to Stage — Admi-
rably Sung by a Cast Almost
Entirely American

"MONA," the \$10,000 prize opera by Horatio W. Parker and Brian Hooker, was produced for the first time on any stage at the Metropolitan Opera House Thursday evening of last week. Thereby was consummated another noteworthy step in the youthful annals of American opera as well as an event which, in relation to the happenings of the rest of the season, may be regarded as analogous in general importance to the premiere of the "Girl of the Golden West" last year. This latter statement should not be understood as constituting a comparison in an artistic sense, for the two works are about as radically dissimilar as well could be. There was much interest respecting "Mona" before the rise of the curtain last week. The audience was very large and no vacant seats were to be seen, although the space behind the railing has been far more crowded for occurrences of lesser pith and moment. The management did not choose forcibly to remind one of the unusual character of the evening by decorating the boxes and balconies with national colors as was the case in three instances last season. But for the rest there was apparent a feeling of really tense expectancy. The greater part of the audience arrived on time and some of the boxholders, waiving their prerogative for tardiness, did the same.

Before seeking to determine in detail the artistic status of "Mona," let it be said that it is an achievement of much interest and some very positive values. That it is a masterpiece, that it will endure and exert influence on coming operatic creations of this country, is a question which can be answered none too confidently. In the libretto Mr. Hooker has produced a poem which will not soon pass from notice. In his setting of it Mr. Parker has revealed scholarly musicianship. The Metropolitan, on its part, has left no stone unturned, no energies unspared, to vitalize the combination according to its worthiest traditions. It has provided an admirably constituted and practically pan-American cast. It has furnished a scenic equipment of exceptional beauty. It has given several solid months to rehearsals to insure smoothness and finish in the most minute details.

Last week's distinguished and representative audience, which included many of the most eminent musical figures of the country, listened to "Mona" raptly, respectfully, attentively. Its applause was warm and generously bestowed after each curtain. There were fully fifteen to twenty calls for the principals at the close of the first and second acts, and the enthusiasm was redoubled when Professor Parker and Mr. Hooker were induced to join the singers. There were flowers of all descriptions for the artists and a profusion of wreaths and other imposing floral things for the composer sent by various musical clubs and organizations with which he is affiliated.



DR. FLORENZ ZIEGFELD

President of the Chicago Musical College and a Staunch Advocate of Governmental Regulation of the Music Teaching Profession (see page 13)

To the hardened operagoer, however, the proportion of politeness and spontaneous fervor in these plaudits may have seemed a trifle unequal; the element of urbanity seemed somehow to predominate. The general trend of entr' acte comment in the lobbies and corridors appeared to confirm this notion. It was agreeably reserved or in some cases baldly disagreeable. Nor, on the other hand, did the importance of the novelty restrain in any manner the customary homeward rush before the final curtain.

Libretto Fine Literary Effort

It is safe to assert that should "Mona" eventually prove unable to keep its head above water the blame will not be laid at the door of the librettist as harshly as was the case with Victor Herbert's "Natoma." When Brian Hooker appeared before the curtain after the first act he was received with a cheer and a volume of applause that seemed to some almost to overshadow the welcome tendered Professor Parker. Whatever the ultimate fate of "Mona" it will enjoy one distinction, at least, that is

somewhat unique in the history of opera, namely, that of having added a rare poetic gem to the literature of the country. If America has not discovered a first-rate dramatic composer in Horatio Parker it has unearthed a poet of the most notable distinction in Mr. Hooker.

Incidentally the evening set another milestone in the checkered career of opera in English. Indeed, it was the only experiment in that line which the Metropolitan has made since the ill-fated "Pipe of Desire" two years ago, and it served as a reminder to those who have believed that the cause was languishing that the issue maintains its vitality.

The story of the drama has been reiterated so frequently that a mere outline will serve the purpose at present. Britain at the period following the death of Queen Ptolemaea and the conquests of Julius Caesar is the scene of its tristful happenings. Mona, a high-minded maiden, visionary and mystically inclined, entertains

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PHILHARMONIC NOW ON A FIRMER BASIS

Old and New Organizations Join
Forces with Felix Leifels
as the Manager

The gradual process of reorganization, which has been going on in the Philharmonic Society of New York for the past three years, culminated last Saturday morning when the old Philharmonic Society, consisting of the members of the seventy-year-old co-operative organization and the guarantors' committee, with Mrs. George R. Sheldon as chairman, decided to amalgamate their organizations and become one society with a governing board of twelve directors, of which three are to come from the members of the old Philharmonic body and the remainder are to be chosen from those men and women who, in the past, have shown an active interest in the welfare of the Society.

While these twelve directors have not as yet been definitely elected it is understood that such an election is only a matter of form which will immediately follow the expression of willingness to serve of those who have been approached. Further action was the appointment of Felix Leifels as manager of the New York business of the orchestra and the decision to engage a man to take charge of the road work. It was also decided to give eighty-five concerts next season, following the plan of giving the maximum number as worked out by the former manager, Loudon Charlton.

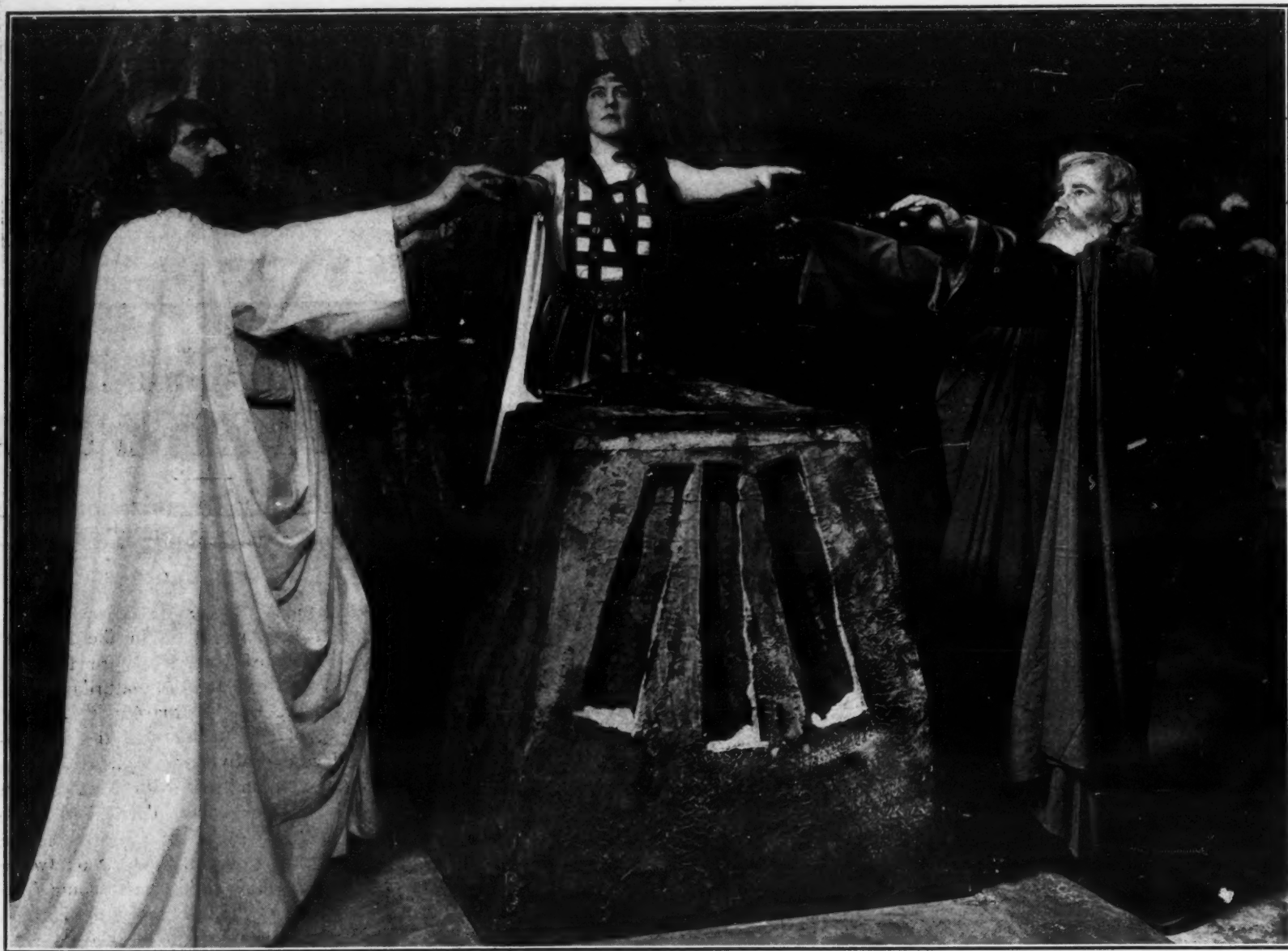
In an interview with a representative of MUSICAL AMERICA Mrs. Sheldon said:

"After two years' trial under the management of a concert bureau having charge of the business of artists and other organizations the Philharmonic Society has determined to change its management. It is believed that with a manager for New York who can devote his entire time to the orchestra without having conflicting musical interests, and a manager who will attend to the out-of-town concerts, the society will be better served. Mr. Charlton, in his two years of management, developed the business of the orchestra along certain lines and we shall follow his plan of giving the maximum number of concerts during the season, but we feel that the interests of the orchestra are so exacting that it will require all of the manager's time. This, naturally, Mr. Charlton could not give and so we have selected Felix Leifels, who was formerly associated with Richard Arnold in the business management. He will devote his entire time to the New York management and, having no other interests, will be absolutely free to serve us.

"The Pulitzer bequest of \$500,000, with the prospect that it will be doubled if the estate continues to prosper as in former years, has entailed great responsibilities on the Society. Three years ago we formed a guarantors' committee to provide for the future of the orchestra on a larger scale, leaving, however, the old co-operative society in existence so that it might resume the management at the end of that time if it was deemed wise. The success of the orchestra under the direction of the guarantors' committee and the advisory members of the old organization has been such that, with the necessity of complying with the conditions of the Pulitzer bequest it was considered wise to merge the two organizations.

"This has been done and the Society is now governed by a board of twelve directors, the names of whom will be announced shortly. Three of these directors will be from the old Philharmonic Society. In further compliance with the conditions of Mr. Pulitzer's bequest it has become necessary to obtain 1,000 subscribing members at \$10 each and subscription blanks are

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—Photo by White.

The finale of the second act. "Mona" (Louise Homer) blesses the swords of the Britons before the midnight attack on the Roman town. To the left is the Druid, "Gloom" (William Hinshaw), and to the right the venerable Bard, "Caradoc" (Lambert Murphy).

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dreams of freeing her country from the oppression of tyrannical Rome. Her vaulting ambitions are further inflamed by her kinsmen, *Arth*, a bold tribesman; *Gloom*, a Druid, and the venerable *Caradoc*, chief bard of Britain. She is deaf to the pleadings of her aged foster-mother, *Enya*, and there is but one for whom she permits herself at moments to betray an infirmity of purpose. This is *Gwynn*, a Roman by birth and the son of the Roman Governor of Britain, but of whose origin *Mona* is ignorant. He, in the guise of a native bard, has long loved the girl with an inextinguishable love and for her sake he has labored incessantly and with success to maintain peace between the two nations. Passionately does he urge *Mona* to give over her chimerical dreams of glory, to turn from her self-appointed and misguided "mission" and to become his wife. "To be great," he cries, "first be a woman." "Ah, *Gwynn*! I cannot be a woman only," she answers, torn between contending emotions. But she is soon swayed again by the sinister influence of the three Britons who acknowledge her their queen, and who make ready to rouse their countrymen to revolt at midnight.

Gwynn notifies his father, the Roman Governor, of the purposed attack upon his town. In the forest he encounters *Mona*, who, with her countrymen, is awaiting the fateful hour. Once again does he urge his suit. Vanquished and overwhelmed for the time by the impulses of her more womanly nature she yields unresistingly, oblivious of all things but her lover. "Child, this night thou hast saved Britain," suddenly exclaims he in an ecstasy of happiness. But the word "Britain" brings her to herself. She struggles and escapes from *Gwynn's* embrace. Stung by her ungratefulness he tells her of the protection his influence with the Romans has afforded her, and as she harshly demands what he has to do with Rome he admits his Roman birth. *Mona* in a frenzy summons her clansmen, who bind *Gwynn* and, at the command of their queen, seize their weapons and rush madly to the attack of the neighboring town.

But the Romans, forewarned, have lain in wait. The Britons are repulsed, routed and cut to pieces. *Mona* escapes to a clearing in the forest. Once more *Gwynn* appears, now attired as a Roman warrior, urges her to desist from her folly and

finally to hear his appeals. He is, indeed, the son of the Governor and will save her and all she loves from wrath of the latter. But *Mona* will not hear him because of what she regards as his perfidy and, seizing her sword, suddenly slays him. As he expires the Governor himself enters at the head of his legions, confirms *Gwynn's* words and, overcome with anguish at the death of his son, orders *Mona* to be taken captive. She is led away after realizing bitterly that by rejecting love and a woman's life she has brought ruin upon herself.

Suited to Operatic Treatment

Even this bare and incomplete outline of the drama will convince one that it is in many ways admirably suited for operatic treatment. It forms a refreshing contrast to the atmosphere of realism which has of recent years struggled to gain a firm foothold on the lyric stage. The sense of remoteness that is an all-essential factor in the representation of ideal life is here perfectly exemplified. Petty conventionalities such as jar the artistic sensibilities in "Louise," the "Girl," "Butterfly," and a host of other products of operatic modernism are non-existent here. The whole drama contains scarcely a line too trivial to be worthy of tonal translation. Obviously, the ethical motive of Mr. Hooker's tragedy could be emphasized with equal potency were the action laid in modern times and in familiar surroundings. But the poet has had the rare good sense to realize that modern times and familiar surroundings entail in their reproduction a mass of commonplace and banal details of life that invite nothing but ridicule in their idealization through the medium of either poetry or music. In building as he did, Mr. Hooker merely followed the method formulated by Wagner, but the fundamental verity of which has been felt by composers of opera ever since the days of Peri and Caccini. It is gratifying indeed to observe that an American has recognized the truth of this principle. The emotions depicted in "Mona" are purely elemental; and only such emotions are susceptible of musical expression.

In spite of these excellences the libretto is not without its shortcomings. Indeed, it may well be said that its very defects are the results of its virtues. Mr. Hooker's "Mona" is, in the last analysis, not a libretto. It is a full-fledged dramatic poem, poetically complete in itself, and not really requiring the adjunct of music to enforce its expressiveness. In this connection the present writer takes leave to repeat what he wrote in this journal in a review of the libretto when it was published last Fall:

"There is one matter, however, which gives cause for serious doubtings. That is the lusciously musical quality of Mr. Hooker's verse as such. There are passages here and there the intrinsic loveliness of which seem scarcely intended to bear the addi-

tional adornment of musical setting. Lines like the following, for instance, seem so absolutely self-sufficient in their own richness of verbal texture that to make them the basis of song seems like painting the lily:

'Night and thou,
Near me, amid the moonbeams, beautiful—
A lily on the gloom of the dim lake,
Thy golden heart wide open to the wind,
A freshness and a fragrance glimmering up
Out of cool depths—a wild bird with glad eyes—
A mystery beyond all dreaming dear,
Holier than the hope of pleasing God,
More to be hungered after than lost youth—
Lips and arms, life and glory, mine, mine, mine.'

A Paradoxical Defect

"It would appear as though verses so marvelously lyrical and exquisitely colored



The "Roman Governor" (Putnam Griswold) on the right, and His Son "Gwynn" (Riccardo Martin)

in themselves offer little more excuse for musical translation than certain things in Omar Khayyâm, Shelley or Swinburne. . . . Has not the composer for once been confronted by a curious paradox in the form not of the habitual opera text which is unworthy of music, but one which by its superlative charms of word painting, poetic imagery and wealth of imaginative beauty is too good for it? . . . Whereas Wagner's verses are always made for music and vice-versa one is not conscious that Mr. Hook-

er's verses have been manufactured with any idea of ultimate dependence. They seem born to stand on their own feet."

Like the plays of Browning, Tennyson and Stephen Phillips, "Mona" will be found to give more pleasure in the library than on the stage. The reason for this lies mainly in the slow-footed character of its action. Almost the entire first and third acts are devoid of striking external incident for all their portrayal of psychologic workings. Psychology in operatic figures must not be carried to such subtle extremes as it is in "Mona." The action of "Tristan" is pre-eminently psychologic—yet how elemental, how direct! The best act in "Mona" from the standpoint of theatrical effectiveness is the second, which is more compact and more swiftly moving than the other two. The long speech of *Mona* at the close of the tragedy, while poetically moving and exalted, is a dramatic anticlimax. The *dénouement* has been already consummated and no further explanation is required. While the episode seems modelled on *Isolde's* "Liebestod" and *Brünhilde's* last speech in "Götterdämmerung" the dramatist evidently neglected to remark that in those two scenes the culminating event still remained to take place.

Having hitherto occupied himself only with symphonic, choral and church compositions, it would have been nothing short of astonishing had Horatio Parker produced a score that satisfied in all respects the demands of opera. In not a few ways his music does betray the results of operatic inexperience. But whatever charges may be brought against it the composer cannot be accused of insincerity. He has striven exceedingly hard and the evidences of this conscious striving make themselves strongly felt—often to the detriment of the whole. The music has sharply defined character and a more or less individual physiognomy, and it is at moments convincing from the dramatic standpoint. But it is neither great nor truly inspired. Wrought with undeniable care and genuine musicianship it bespeaks, nevertheless, the efforts of stern labor and lacks the glow and warmth of fundamental, basic emotion. It wants heart, passion, humanity.

Uncompromising Austerity

One of the most vulnerable points of Parker's score is its almost uncompromising austerity, its deficiency in contrasts. There is something almost Puritanical in his well-nigh persistent evasion of the sensuously appealing, in the lack of sustained lyrical utterance. The nearest approximation of this quality is to be found in the second act as the half-witted *Nial* dances with his shadow and again in the love duo of *Gwynn* and *Mona*. The former is in the nature of a graceful but not original waltz. The latter was undoubtedly composed with thoughts of "Tristan und Isolde," though, except in the matter of orchestral coloring, there is no direct imitation. Certainly Parker has not been particularly direct or convincing in his musical expression of amorous sentiment, and this love duo quite lacks impassioned fervor.

Apparently Professor Parker has labored under the delusion that has taken hold of so many composers of the present, namely, that full-throated lyrical proclamations are incompatible with dramatic expressiveness. Such a conception is radically erroneous. As enduring proofs of this one may point to any of the greatest works of Wagner. But a surging lyrical outburst demands, above all things, original melodic invention, and in this all-important faculty the composer is deficient. The thematic materials of "Mona" are generally weak, often commonplace or merely insignificant. Three or four motives, no doubt, detach themselves from their context and find a resting place in the memory. Chief of these is the theme associated with *Gwynn*—a singularly languorous and effeminate musical label for the Roman soldier. There is a "sword motif," a purely arbitrary group of notes that might with equal appropriateness have been associated with anything else, material or immaterial. There is the mysterious motif of the Great Name, a series of unrelated chords, lineally descended from the theme of the *Wanderer* in "Siegfried." *Nial* is portrayed by a grotesque but graphic little phrase of empty fifths, and the Romans by a more rhythmic but unimpressive figure. Naturally there are many other such *leit motifs*—the whole score is a deftly woven, polyphonic tissue of them—but even after several hearings they fail to strike one by their intrinsic beauty or pictorial value. It is for this reason that the intricate counterpoint produces a less impressive effect than it should.

Much more interesting than the purely melodic details in this score is the rhythmic scheme which is often of considerable fascination, not so much by its subtlety as its straightforward and sometimes brutal frankness. In the matter of orchestration

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the composer is on safe ground. His scoring is rich, varied and solid and contains many combinations that often make for dramatic emphasis and intensity. There are times when it seems excessively full and when there is insufficient dynamic moderation to allow the voices to soar over it. Doubtless this failing is largely the outcome of inexperience with operatic requirements. The modern opera composer



Louise Homer as "Mona"

should learn dynamic continence and moderation from the Wagner music dramas.

Harmonic Scheme Individual

Parker's scheme of harmony is modern, but evinces no direct influence of any particular school to-day. It is predominantly diatonic. Except for a few moments in the last act he has not yielded to the whole tone temptations of modern France. Neither has he indulged in excessively mordant dissonance. The characteristic feature of his harmony is its unstable tonality. In the first and last acts especially the process of modulation is almost incessant. Instead of a felicitously emotional and dramatic device it ends by striking one forcibly as arrant sophistication and displeasing mannerism. Wagner once gave the wholesome advice to "remain in a key as long as it was possible to say in it what had to be said." Prof. Parker remains in a key for as short a time as he can but tells us nothing new when he moves on to the next. And so when he does wish to produce a compelling dramatic stroke by a plunge into a distant tonality the edge of his weapon is blunted. He has, moreover, employed the not very exalted expedient of associating definite tonalities with certain characters. Needless to say, such a device can appeal only to those gifted with exceedingly keen musical perception and absolute pitch. Otherwise it has no value.

The vocal parts of "Mona" are conceived along the lines of strict dry and formless recitative, never rising to the type of broadly melodious arioso that one finds in Wagner. Such recitative is uninteresting, angular, deficient in plasticity and is seldom a heightening of the actual inflections of the speaking voice. Recitative is one of the most treacherous obstacles the opera composer has to overcome, and it is not at all to be wondered that in his maiden operatic experiment Parker should have fallen short in this respect. There are also things in the score where the vocal emphasis of certain words is open to question. It seems strange that in the last trenchant sentence, "A woman would have

won," where the whole emotional stress falls obviously on the word "woman" that the composer should have slighted it in favor of "won," which is dignified with a high G sustained through three measures.

The choral portions of the opera are practically limited to the close of the second act, where there is an elaborate and finely constructed ensemble of considerable theatrical picturesqueness. Not so remarkable from the standpoint of music alone it is, nevertheless, rousing through its association with the general stage picture—the consecration of the swords by *Mona*, who, surrounded by a crowd of warriors bearing torches and spears, stands by the blazing altar beneath a huge oak tree and solemnly blesses the weapons, her face transfigured with mystical ecstasy. Parker's churchly musical tendencies peep through the brief trio in the first act and again in the muttered responses of the Roman soldiers. The third act, despite the innumerable details of clever workmanship in the orchestra, is for the greater part dull. One of the most engaging moments in it is the immense orchestral outburst as the Britons flee from the vengeance of the Roman conquerors.

Beauties of the Performance

With a single exception, that of Albert Reiss, who sang *Nial*, the entire cast was composed of Americans. To Louise Homer fell the rôle of *Mona* and seldom has she distinguished herself by a nobler and more poetic impersonation. It is a part destined to take a place beside her *Orfeo*, though totally different in character, of course. *Mona* is a sort of second Jeanne d'Arc with mystic yearnings, aspirations and lofty impulses. The great American contralto gave profound expression to these emotions and most moving was she at those moments where the tender feminine instincts of the maiden came to the fore and banished for a time her thoughts of glory. She told of her ominous dream in the opening act with a look of unearthly awe in her face and her voice reflected the state of *Mona's* feelings. Most pathetic was her momentary weakness at the close of this act as she cries poignantly, "For evermore I shall not see his face." Her gradual yielding to *Gwynn's* love in the second act was expressed with the rarest art and her mad-dened outbreak as she learns of her lover's Roman origin was thrilling. So, too, was her sullenness as in the last act she accuses *Gwynn* of lying; and her pathetic resignation, when all is over, she discovers and acknowledges the fatality of her error. It was a masterpiece of dramatic art, and it was finely supplemented by her singing, which was luscious in its warmth, although the vocal intervals that fall to her share are neither easy nor beautiful. Flowers and wreaths were fairly showered upon her after every curtain fall and the house rose to her.

The only other woman in the cast was Rita Fornia, who sang the short but impressive rôle of *Enya* splendidly, emphasizing the melancholy and pathos of the



—Photo by White

Five of the leading persons connected with "Mona." Standing from left to right are Horatio W. Parker, the Composer; Giulio Gatti-Casazza, Director of the Metropolitan, and Brian Hooker, the Librettist. Seated are Alfred Hertz, who conducted "Mona," and Louise Homer, who created the title rôle.

mournful figure. It was a characterization that stood out vividly in spite of the brevity of the part.

Riccardo Martin assumed the part of *Gwynn*. He sang it with beautiful plentitude of voice, especially in the love scene of the second act, and he acted with sincerity and grace. No better representative of the ardent young Roman lover could well have been found. Putnam Griswold sang the *Roman Governor* with exceptional distinction and nobility. One regretted that the *Governor* did not cut a more important figure in the work. Mr. Hinshaw as *Gloom*, the Druid, was a becoming mixture

of stateliness and uncouthness and quite dominated certain of the scenes in which he took part. His outbreak of rage in the closing scene could not have been better. Herbert Witherspoon as *Arth* was admirable from every standpoint, and Lambert Murphy availed himself to fullest advantage of his opportunities as *Caradoc*, the white-haired bard. His voice is of exceptional sweetness and sympathetic quality. Albert Reiss, as the fantastic youth *Nial*, was perfect, as, indeed, he is in everything. He brings a pathos and an artless emotional depth to the part that make it quite

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—Photo by White.

The first act of "Mona," representing the interior of Arth's hut. From left to right are seen Riccardo Martin, as "Gwynn"; Louise Homer, as "Mona"; Rita Fornia, as "Enya," and Albert Reiss, as "Nial."

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irresistible, and the most lovable character in the work. *Nial* affords the only gleam of sweetness and light in the opera, and in Mr. Reiss he finds an ideal representative. He stroked and petted the live bear cub in the first act, fed it with celery and, without obtruding injudiciously into the picture, provided a charming side light.

Standard of Enunciation

Mr. Reiss's English enunciation was as clear cut as though chiselled, and his words were at every moment intelligible to those who did not sit at an excessive distance from the stage. The standard of enunciation was generally high. Mr. Martin has improved since the days of the "Pipe of Desire," as has also Mme. Homer, though this does not imply that they succeeded in projecting comprehensible sounds into the auditorium throughout the evening. Miss Fornia could be well understood, on the whole. Messrs. Griswold, Witherspoon and Hinshaw ran each other a close race as far as honors for intelligibility were concerned, and few required a text book when they were on the stage. The result was certainly encouraging.

Upon Mr. Hertz fell the orchestral burden, and he read the score with that energy, animation and fire that characterize all his work. He brought out with rousing forcefulness the big climaxes in which this work abounds and he did the dainty music at the opening of the second act with befitting

delicacy. The orchestra played the immensely difficult score like veterans. Praise must also be given the stage manager, Loomis Taylor, and the chorus masters for the splendid precision and smoothness with which the big ensemble of warriors was done.

Neither pains nor expense have been spared by the management of the Metropolitan to provide "Mona" with a scenic setting of exceptional beauty. In this, as usual, success has crowned their efforts. The first picture, that of *Arth's* hut, seems like a cross between the first scene in the "Walküre" and the first act of the "Girl of the Golden West." The forest scene in the second act with its square cut stone altars is a beautiful picture. But best of all is the mountain height in the succeeding act with a glimpse of the Roman town in the distance, at the back of which appear majestic mountain heights. The opening of the scene, with the town ominously aglow in the night while torch bearers are seen moving about it like fireflies, is a triumph of scenic realism. The dawn and the sunrise are managed with a skill that reflects the greatest credit upon Mr. Siedle, the technical director, and his assistants. Scenically the Metropolitan has seldom equalled this achievement.

HERBERT F. PEYSER.

As a matter of important record, the complete cast of "Mona" is herewith appended:

<i>Mona</i>	Louise Homer
<i>Elys</i>	Rita Fornia
<i>Arth</i>	Herbert Witherspoon
<i>Gloom</i>	William Hinshaw
<i>Nial</i>	Albert Reiss
<i>Caradoc</i>	Lambert Murphy
<i>The Roman Governor of Britain</i>	Putnam Griswold
<i>Quintus</i>	Ricardo Martin
<i>An Old Man</i>	Basil Ruysdael
Conductor.....	Alfred Hertz
Stage Manager.....	Loomis H. Taylor
Technical Director.....	Edward Siedle
Chorus Masters.....	Giulio Setti and Hans Steiner

himself as follows: "Two of the chief defects in the music of 'Mona' are its lack of extended melody and its unoperatic character. Mr. Parker makes free use of the motives, of which there are many, but he almost never develops one to the limit of reasonable possibility. As a consequence there is produced a jerkiness altogether undesirable and a feeling of musical unrest due to constant introduction of one musical fragment after another."

Mr. Key's associate of the *Evening World*, Sylvester Rawling, held much the same view. "To come at once to the crux of the matter," he said, "Professor Parker's opera is academic, scholarly, musically, even profound, if you will; but it is stilted, unhuman and lacking in all appeal to the heart. From melody Mr. Parker would seem deliberately to have separated himself. Often there are beginnings of phrases that make one hope for joys to come, but they do not."

"If the composer had atoned for his lack of melody by intensity and dramatic eloquence, he might," in the opinion of Charles Henry Meltzer, of the *American*, "have satisfied us more. But, as Mr. Hooker wrote for the study and his own eye, so Professor Parker seems to have written largely for the concert room and for his own ear. He has scored his opera richly and rather heavily, forgetting that the words of his librettist should be heard through (or above) his orchestration. And while that orchestration is always scholarly, it has much monotony."

Said Max Smith, of the *Press*: "There seems to be at times a willful search for ugly dissonance, which apparently has no psychological or dramatic point. There are pages of real beauty, however, in the score—would that there were more—and the orchestration, which enlists most of the instruments favored by modern composers, including the radiant celesta, is masterly, particularly in the last act. A pity, it seems, that so accomplished a musical craftsman as Parker should not have turned his efforts to better advantage!"

PARKER PRAISES WORK OF HERTZ AND SETTI

Masterly Performance of "Mona" Due Largely to Their Efforts, Writes the Composer

Alfred Hertz, who conducted the orchestra, and Giulio Setti, who trained the chorus for Horatio Parker's prize opera "Mona," have received pleasant expression of the composer's thanks. The letter to Mr. Setti reads:

My Dear Mr. Setti: Please accept my warmest thanks for your splendid work as chorus master in the preparation of "Mona." I owe more to your zeal and interest than I can possibly repay, and I am very thankful indeed. Will you please convey to the admirable chorus my thanks for their wonderfully spirited acting and musically singing in the second act. The effect was all I had expected, and much more. The chorus was massive and impressive beyond my hopes, and I trust it may give them some pleasure to learn

that they carried out the ideas and hopes of a grateful composer to the very utmost.

It is the more remarkable since I know that the music is not in the beautiful idiom of the Italian opera chorus, which I admire heartily but may not try to imitate. It is evidence of high musical intelligence that they sang it so perfectly and satisfyingly. I wish I could think they will like it one-half as much as I liked their masterly performance of it. With renewed thanks and most cordial greetings to you and to them, believe me, sincerely and gratefully yours,

HORATIO PARKER.

Prof. Parker's letter to Mr. Hertz read as follows:

My Dear Mr. Hertz: It is very late and Mrs. Parker's illness has troubled me of course, but I want to put down in black and white what I have felt and said all the time you have been working on "Mona."

But I can't put down one-half what I feel. Your workmanship was magnificent from beginning to end. You brought out every point I wanted to hear and found more beauties (for me) in the work than I suspected were there. Every tempo was exactly right; everything you suggested was an improvement, and I never came in contact with so sensitive, delicate, appreciative and competent a conductor. I know fully that the beautiful performance was owing more to your wonderful zeal and energy, your astonishing skill and mastery of all your forces, than to any other factor. And I want to thank you far more than I possibly can for your unfailing interest and kindness. Please forgive the inadequacy of my words, and believe me to be your affectionate friend and devoted admirer.

HORATIO PARKER.

PROF. FLECK'S ORCHESTRA IN ADDITIONAL CONCERT

New York Officials Attest Value of "World" Free Music Series—Pleasing Performance Given

An additional concert of the New York *World* series was given in New York last Sunday by Professor Fleck's New York City Orchestra, assisted by the various artists who have appeared with the organization in many of the concerts. George McAneny, president of the Borough of Manhattan, and other city officials were present and in short addresses acknowledged the value of free music and expressed appreciation for the public spirit shown by the *World* in leading the way in this field.

The "Melusine" Overture of Mendelssohn opened the orchestral program and this splendid composition was played in an excellent manner by Professor Fleck's organization as were its other numbers "Asa's Death" and "Anitra's Dance" of Grieg.

Chopin's Piano Concerto played by Albert von Doenhoff, the pianist who has won great success for his masterful playing in many of the concerts, was one of the best performances of the afternoon. Hearty applause was granted Mlle. Boerscheck, contralto, who sang the "Flower Song" from "Faust" and Mendelssohn's "Spring Song." Signor Prati, the tenor soloist, delivered an air from "Martha" and the "La Donna è Mobile" as an encore, following an insistent demand. Signor Alessandro was also compelled by the enthusiastic audience to deliver an encore number after he finished an aria from "La Traviata," and he sang the "Toreador" song from "Carmen." A trio was admirably sung by the three artists and Mlle. Boerscheck and Signor Alessandro delivered a duo from "Thais."

Philadelphia-Chicago Opera Singers Not Yet Re-engaged

No member of the Philadelphia-Chicago Opera Company has been re-engaged yet for next season, according to statements made last Wednesday evening when the company made its last appearance of the season in Philadelphia. Whether this indicates any change of policy under General Manager Dippel and Musical Director Campanini is not announced.

Jadlowker Sails for Berlin

Hermann Jadlowker, the Polish tenor of the Metropolitan Opera Company, sailed from New York on Tuesday for Berlin, where he is under contract to sing for four years. It is possible that Mr. Jadlowker may be heard here during that time, as he is allowed each Winter a six weeks' leave of absence.

Composer of "Quo Vadis?" Conducts

Felix Nowowiejski's oratorio "Quo Vadis?" was given at Carnegie Hall Tuesday evening by the Catholic Oratorio Society. The work was conducted by the composer himself, and the assisting artists were Frances Caspari, soprano; Frederick Weld, baritone; and Gilbert Wilson, basso.

Metropolitan Sunday Night Concert

Alma Gluck and Bella Alten, sopranos; Leo Slezak, tenor; William Hinshaw, baritone, and Léon Rother, bass, assisted by the Opera House Orchestra; Josef Pasternack, conductor, provided a delightful concert on Sunday evening last at the Metropolitan Opera House.

CHICAGO COMPANY'S NEW YORK SEASON

Two Novelties to Be Presented by Dippel Organization Next Year

The Chicago Opera Company will give one performance in New York next Fall at the Metropolitan and in the Spring of 1913 will appear in four subscription performances. Goldmark's "Cricket on the Hearth," with the English libretto by Charles Henry Meltzer, will be sung by Maggie Teyte in the rôle of *Dot*; Hector Dufranne as *John the Carrier*, and a new American soprano named Stanley as *May*.

Arrangements for the performances of the Chicago company were practically closed by the representative of that organization and the Metropolitan this week.

Two novelties will be included in the four Spring performances. "Roma," a new opera by Massenet, which has only recently had its first performance anywhere, will be presented, and Mascagni's "Ysobel" will be given for the first time in this country. There is a possibility that this new work by Mascagni will be sung in English, but it is more likely that it will be given in Italian. The other operas will be selected from "Norma," "Mignon" and "Hérodias."

Mme. Galiardi, the great dramatic soprano of the Madrid Opera House; Muratore, the leading tenor of the Paris Opera House, and other notable singers have been added to the Chicago organization. Efforts are being made by Mr. Dippel to secure Selma Kurz, the coloratura soprano of Vienna, and another Italian tenor. Zenatello will be the chief Italian tenor of the company.

Flonzaleys in Chicago Concert

CHICAGO, March 18.—The Flonzaley Quartet gave a recital Sunday afternoon, impressing a numerous audience with its perfection in ensemble music. The program opened with Haydn's Quartet in G Major, op. 17, played admirably. The novelty was Maurice Ravel's Quartet in F, quite ultra-modern in its harmonic variations, which was given a scholarly reading. The third division presented Mozart's Quartet in D Minor, bringing to a close a most enjoyable concert. C. E. N.

"Manon" for Metropolitan; "Boris Godunow" Postponed

Massenet's "Manon" is to be revived at the Metropolitan Opera House before the close of the present season. It has not been sung there for several seasons. The leading rôles in the revival will be entrusted to Geraldine Farrar and Enrico Caruso. The rehearsals of "Mona" have occupied so much time at the Metropolitan that it will not be possible to give Moussorgsky's "Boris Godunow" until next Fall.

"Aida" Sung in Brooklyn

The last but one of the subscription series of the Metropolitan forces in the Brooklyn Academy of Music on Tuesday night of last week brought Caruso, Gadski, Matzenauer and Gilly in a lavish production of "Aida," which packed the house.

People's 6th CHAMBER CONCERT
Symphony COOPER UNION
Concerts March 28, 8 P. M.
F. X. ARENS, Conductor

THE FLONZALEY QUARTET

Mozart, Quartet, D minor; Ravel, Quartet, F major; Glazounow, (a) Interludium in modo antico, (b) Scherzo, F major—Group of Arias.

Tickets, 25 Cents

4th Symphony Concert, Carnegie, April 14.

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TICKETS, 15, 25, 35 and 50 cts.

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Volpe Symphony Society of New York

ARNOLD VOLPE, - - - Conductor

Soloists:

LEO ORNSTEIN, Pianist

MARGARETE GOETZE-KELLNER,

Soprano

Carnegie Hall, Tuesday Evening, March 26

Steinway Piano Used

THERE ARE NO "SCHOOLS" IN ART OF SINGING OPERA, SAYS GILLY

Ridiculous to Suppose a Frenchman Cannot Sing Italian, a German French and So On—Toscanini and French Opera—The Critic and His Burdens

DINH GILLY took a seat on the floor and looked pleasant, unflinchingly facing the camera with the results as herewith shown. It isn't every opera star who would dare assume such an unconventional and un-Occidental posture for photographic purposes. But such is Mr. Gilly's special prerogative. He hails from Algeria, you see, and he finds an Algerian costume a handy thing to wear about the house. Naturally, when you're in an Algerian costume you might as well do as the Algerians do. Besides, sitting on the carpet with some rare Moorish scarfs to form a background and some artificial pink roses to ornament the foreground and toggled out in white bloomers, a green sash and a cloak with red, white, yellow, brown and green stripes all over it that looks like a cross between a bath robe and a Spanish mantilla, is not an experiment in which many singers could indulge to pulchritudinous advantage. To Mr. Gilly, however, no setting could give a

the same part by another singer and denounce it as incorrect simply because it happens to be different in its essential traits from the one with which they have been familiar. It may even so chance that this second artist has received the very approval of the composer himself. But the critic will not see it in that light. He simply cannot and will not appreciate what is new to him and so he condemns. Critics seem unable to recognize the legitimacy of one conception just because they happen to like another and are almost unwilling to acknowledge that two things may be equally artistic because they are radically dissimilar. They need to enlarge their world and find room for broader sympathies.

"There is another difficulty of an analogous nature into which not only critics but many others are inclined to fall. That is the belief that an Italian cannot sing French music as it should be sung, that a Frenchman cannot sing Italian music, that a German cannot sing French music and so on, *vice versa*. One hears so much babbled about the French school, the German school, the Italian school. Sheer nonsense, all of it. There are no schools. In asserting this I cannot make myself sufficiently emphatic. I have given many years of thought to the matter and I tell you that I am convinced that no such lines of artistic demarkation exist. An Italian singer can sing French operas properly and in the correct spirit. A Frenchman, conversely, can succeed perfectly with an Italian work. Look at Victor Maurel, one of the most typically French of French artists. Consider what he did in such rôles as *Rigoletto*, *Iago*, *Falstaff*! Maurel had a high artistic reputation when he first left France. Then he went to Italy and won triumph after triumph in the most Italian of Italian operas and the outcome was that his reputation had increased ten-fold by the time he returned to France. If we hear of an artist who is not interpreting a foreign rôle in the style and spirit in which it should be interpreted we may be sure that it is not a question of "school," but merely the outcome of intellectual deficiency. It only goes to prove that the artist is not a truly great one.

"The Italians are primarily singers. Even if they have to deliver but the shortest bit of recitative we may feel sure that it will be sung. France and Germany, on the other hand, are the homes of declamation. The ideal artist will unite these two qualities. It is neither right nor natural that declamation should take complete precedence over pure singing. But would you know why this condition has come about? Simply because the academies and conservatories have set out in the wrong manner and have taught their pupils declamation before they have taught them to sing. Conservatories are to blame for this and for much else. It is essential, of course, that we study and learn rules. But when we have gotten beyond this stage it is even more necessary that we learn how to forget.

"To obviate this idea of restriction to one 'school' the artist should broaden himself by doing a wider variety of things, and not limit himself constantly to one type of work. We have a habit of speaking of the Flemish school of painters, and we declare that one of its characteristics is the type of subjects always painted—market scenes, stout women or a flock of ducks fighting together in a pond. Well, what would you have? The whole difficulty lies in the fact that these masters painted only such objects and scenes as came into their daily life. They could not make pictures of what they had never seen or were unacquainted with. Had some of them gone to Italy, for instance, do you think they would still have spent their time painting pictures of fat women and heaps of vegetables?

"To return to the question of foreign artists interpreting French works! Could you ask for anything more genuinely convincing or artistically veracious than Mr. Scotti's impersonation of one of the artists of the Latin Quarter in 'La Bohème'? Yes, I know the opera was written by an Italian and in Italian, but the fact remains that the characters are true types of the Latin Quarter of Paris. I can speak authoritatively of this, as I made my studies



—Photograph by Joseph R. Gannon

Dinh Gilly, the Metropolitan Opera Baritone, in Algerian Costume. Photograph Taken in His New York Apartment

there. Mr. Scotti's picture is perfect in spirit and absolutely true to life, I can assure you.

"Then Massenet's 'Manon,' which is now to be revived here. I heard the singer who created the title part and can vouch for it that she did it in no wise better than Miss Farrar, whose charm and beauty, moreover, she did not have. Yet Miss Farrar is not a Frenchwoman. I heard the tenor who created the leading male rôle and he did it admirably, yet no better than Mr. Caruso, nor was he more satisfying in appearance. But Mr. Caruso is an Italian. I could cite other instances of the kind without number, all of them proving conclusively the absurdity of this idea of distinct and separate 'schools.'

Mr. Gilly did not hesitate to tackle the question of French opera, or rather the lack of it, at the Metropolitan. "We have had two French operas only and these represent the very extremes. In Gluck's 'Armide' we have something thoroughly French. It is the very ideal of declamation. I know of nothing more perfect and I feel sure that in the matter of declama-

tory song Wagner was indebted to no one as much as to Gluck. We have had 'Ariane et Barbe-bleue,' which I shall not call a French product, but rather an 'overproduct.' Now it seems to me that between these two works Mr. Toscanini might find other things worth bringing out. I am quite sure he could do this if he permits himself such Italian works as 'Gioconda.' Of course this conductor is in every respect a profound musician, and I have no doubt that he finds many of the operas that lie midway between 'Armide' and 'Ariane' distasteful to his scholarly musicianship. But there must assuredly be something worthy of his skill, and it seems to me that Mr. Toscanini ought at least to endeavor to seek these out. Of his complete success in handling them I make no question, judging by his 'Armide.' I sang in this opera when it was produced under the supervision of Gevaert, the greatest of authorities on Gluck, and I can assure you that Mr. Toscanini worked harder in the preparation of the Metropolitan production and I dare even say achieved more successful results." H. F. P.

Goldmark-Dickens Opera Saved for Production Next Fall

This, the centenary year of Dickens, is not to pass without the performance of a Dickens opera, after all, although the production will be delayed until next fall. Carl Goldmark's "Das Heimchen am Herd" ("The Cricket on the Hearth") was originally announced for presentation at the Metropolitan Opera House during the present series of performances by the Philadelphia-Chicago company, but Manager Andreas Dippel now states that he will offer it for the first time as the opening attraction of his next season in Philadelphia. It will be sung in English with the libretto by Charles Henry Meltzer and will be heard later at the Metropolitan.

Next Metropolitan Opera Season to Be Longest Ever

The season of 1912-13 at the Metropolitan Opera House will be twenty-three weeks in length, the longest in the history of the institution. Originally the season was seventeen weeks, which has gradually grown to the twenty-two weeks of the present season. The opening performance next fall will take place November 11, and there will be 115 regular subscription performances. It is announced that old subscribers will have until May 4 to renew their subscriptions.

Big Connecticut Music Festival in June

NEW HAVEN, CONN., March 16.—A musical festival will be held in New Haven on June 24 and 25, under the auspices of the Hermansohne Society, in which 800 singers will compete for prizes. The various German singing societies of Connecticut will be divided into four classes, with a certain song assigned to each. In the evening concert the choruses will unite in the singing of five numbers, including "Der Dorfschmied," by Professor William Haesche, of Yale, which will be heard for the first time.

PHILHARMONIC NOW ON A FIRMER BASIS

[Continued from page 1]

now being sent out for that purpose. Provision has also been made for three further classes of members: Fellows for life, for a contribution of \$1,000 or more; Fellows in Perpetuity, \$10,000 or more; Patrons, \$50,000 or more. These last three funds will be merged with the Pulitzer bequest in order to establish an endowment fund.

"It is figured that there will be an income of about \$25,000 from Mr. Pulitzer's bequest, at least \$10,000 from the subscribing members and an income from endowment funds, and that whatever deficit occurs during the first few years of this arrangement will be met by a special guarantee fund.

"The subscribers to these various funds will have the privilege of tickets to two concerts to be given at the Waldorf during the coming season. Specially arranged programs of new works or selected compositions, with soloists, will be performed at these functions before they are given at the regular concerts.

"We feel that the Philharmonic Orchestra is a public institution and that its permanent maintenance is a matter of interest to every loyal New Yorker."

"Jewels of Madonna" Repeated

The brief season of the Philadelphia-Chicago Opera Company at the Metropolitan was brought to a close with a repetition of Wolf-Ferrari's "The Jewels of the Madonna." The cast was the same as two weeks previously, including Carolina White, Amedeo Bassi and Mario Sammarco, with Campanini conducting. The company's receipts for the six New York performances are reported to have been \$55,000.



—Photograph by Joseph R. Gannon

Mr. Gilly's Native Costume Makes Him Look More Like a Walking Rainbow Than an Eminent Baritone

more picturesque or unique ensemble effect. A mere photograph will not convey the sum total of the colorful visual impression he conveys under such circumstances. You might as well try to enjoy a Ravel orchestral work by playing it on the piano.

When the baritone's likeness had been transferred to the inside of the camera he forsook the floor, the paper flowers and the colored scarf, sat down on the piano stool and talked very seriously and very earnestly. He discoursed of critics, French opera, methods of interpretation. He did not require much time to do it all, for he is one of those individuals who can concentrate a good deal into a very few words.

"What I find lacking in such a great number of critics," said Mr. Gilly, "is breadth of vision, eclecticism. Naturally we all understand that the art of the critic is vastly trying. Consider all the things he is expected to do at once. At an opera, for example, he must determine the quality of the music he is hearing, the quality of the singing, the excellences and faults of the interpretation of the various singers, the reading of the conductor, the execution of the orchestra and the appropriateness of costumes and scenery. But in spite of this excessive burden there are still some things which may be legitimately expected of him. How often you notice that when one singer has created a certain rôle or given an interpretation to which critics have become accustomed through very frequent hearing they will totally reject the conception of

JOSIAH

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TO THE MUSICAL PUBLIC:

I HEREBY ANNOUNCE THAT, IN FUTURE, I WILL NEITHER BOOK, NOR MANAGE, ANY MUSICAL ARTISTS, OR ORGANIZATIONS, THAT INSIST ON MY ADVERTISING THEM IN THE "MUSICAL COURIER", SINCE I CONSIDER THAT THE FAVORABLE OR UNFAVORABLE CRITICISMS IN THAT PAPER, OR ITS ADVERTISEMENTS, HAVE NO INFLUENCE WHATSOEVER.





Dear MUSICAL AMERICA:

The production of "Mona" proved one thing anyhow, namely, that the Italian manager of the Metropolitan, Gatti-Casazza, is more than willing to give an opera by an American composer and an American librettist every possible chance.

Did they make good when they got the opportunity?

They did and they didn't.

In a way operatic history reversed itself. We are accustomed to hear that "the music was of a high standard, but the libretto—"

In this instance, let me say that the libretto was of higher worth, especially from a dramatic standpoint, than the music.

"Mona," as a poem, is a master work to be read in the library. The music is the conscientious, laborious effort of a skilled musician trying to outdo in novelty of effect, not only Debussy, but Strauss.

Unfortunately it is, in large part, as dry, as hard, as austere, as colorless and as unemotional as the distinguished composer of "Hora Novissima" is known to be.

It lacked not only melody but color, and it certainly lacked red blood, even though it was very serious at times.

It is the endeavor of a Puritan to break into opera, with its warm, sensuous life.

And he has as much success in this effort as a man would have who tried to melt the north pole with an alcohol lamp!

As composer of opera Horatio Parker is by temperament, training and, above all, by human viewpoint, an impossibility!

The selection of the subject and plot, which, as you know, concerns the time of the occupation of Great Britain by the Romans, was unfortunate—at least for a representative American opera.

Such a subject might interest cultured Englishmen, but it has no broad human appeal, which would make it as acceptable at the Scala in Milan as at the Paris opera or the opera in Berlin!

It had not even the appeal of mythology with which every schoolboy is conversant.

It was wholly un-American in that it lacked utterly the spirit of the new democracy, with its problems, its trials, its hopes and aspirations, which could have afforded, whether as tragedy or comedy, opportunity for a genius!

Homer sang grandly and acted with tragic force, though she missed the inspiration of the character of the Boadicea, descended leader of her race.

Martin deserves high praise. A little sluggish in action for a Roman of the time, he sang with fine effect.

Curiously, the enunciation of Reiss, the German, was the best of all.

Witherspoon and Murphy deserve commendation, and so does Putnam Griswold, who gave a most virile, forceful presentation of a Roman Governor.

Griswold is like Amato. Whatever he does is artistic in the highest and best sense.

A word for Hertz, the German. Never did he work more ably, more sincerely, more conscientiously to make a success of a production!

But when all is said and done, it is a good deal as one of my society friends said when I met him in the foyer:

"If this is the best of the operas submitted for the prize, what must the others have been?"

I must say that I was deeply impressed and very much pleased by the kindness and liberality with which our New York critics treated "Mona." It proved to me that much of this talk about opposition to American grand opera and studied ill-will toward American composers was based

more on imagination than on a foundation of fact.

Our writers took careful pains to point out the good traits of Parker's score and to commend the composer for them. And such adverse criticism as he received should prove exceedingly helpful to him.

I was pleased, moreover, to see that full credit was given to Brian Hooker for the masterpiece of poetry which he produced and I trust that if he again undertakes to evolve an opera libretto he will also heed the words of wholesome advice that were offered him. Personally, I should like to suggest to Mr. Hooker a study of some of Wagner's theoretical writings. He needs to remember that subtle psychologizing must not be carried to excess in opera. In one thing, however, he is singularly fortunate; his poem has enough vitality to live and be enjoyed whether Parker's music does or does not.

Opinions seem rather divided as to the extent and genuineness of the audience's enthusiasm at the "Mona" premiere. Much as I should have desired to feel the hearers really pleased, I could not blind myself to the fact that much of the greeting tendered the opera rang a little hollow.

One cynically disposed individual who sat by me remarked with a humorous lack of gallantry that everyone wanted to have a few minutes of fun after all the gloom of the action by laughing at the embarrassment of Messrs. Parker and Hooker.

The latter certainly did cut a comical figure. The way he towered over everyone else was in itself enough to amuse one. And then, when he reached the center of the stage he did not seem to be sure whether to bow in unison with Mr. Parker, or not to bow at all. He looked so uncomfortable that I felt sorry for him, and heartily concurred with my neighbor who observed that the pair should have done a little rehearsing beforehand.

Meanwhile the audience shouted with glee and applauded vigorously to have it all over again. I was sorry that nobody seemed to think a mere librettist as worthy of flowers as singers and composer.

In the first act the famous bear cub, of whom I have had occasion to speak a week or so ago, sits quietly on an imitation tree trunk and eats celery from the hands of Mr. Reiss. At the close of this act the wife of a well-known New York conductor was asked her impressions of the opera.

"Oh," she replied, with much intensity, "I thought that the bear was perfectly splendid!"

A certain familiar figure about the opera house pronounced Parker's score to be "good old Plymouth Rock"—a comment which impressed me as peculiarly apt.

There was one thing that might very easily have been turned by the audience to comic account, but that was almost providentially overlooked. It struck me forcibly as I listened to the dress rehearsal, and I was fully prepared for the worst at the opening performance. It was this way: During the first ten minutes or so the words enunciated by the singers could be none too easily understood (let me add parenthetically that matters improved considerably later on). Imagine my feeling of mingled amusement and confusion when I heard Reiss, the only foreigner in the cast, utter with almost fatal distinctness the words "I cannot understand." "Here," I said to myself, "is something that is going to be taken as a catchword (especially as it recurs several times) and will inevitably bring a laugh."

I confess that at the public performance I awaited that line in fear and trembling. But no one "caught on," and I was thankful for having once in my life proved a bad prophet. Still, it might have happened and our "opera in English" agitators would have had an embarrassing moment or two.

At last! At last! Whatever their empyrean flights, they have to come back and hand it to Mother Earth in the long run.

Nothing gives me greater pleasure than to welcome back to earth a brother devil who has long been soaring about the skies, where he is of no real use to humanity. The latter has long clung to the custom of living upon the earth, and it is but rarely that one becomes of any positive help to men by quitting the earth. Of course, if anyone could help humanity in this way, the critic would be as likely to be able to as anyone.

But there is still some use even for critics on earth, if they will behave themselves and not forget to be good reporters, so that their readers can really know what happened at concerts.

Well, I am getting a long way from my muttons. Words fail me when I attempt to describe the delight which I had in reading the review of "Mona" in the New York Sun. The scholarly Mr. Henderson writes the musical reviews for the Sun, although nobody's monicker is attached to the "Mona" review.

The critic of the Sun has during a num-

ber of years, achieved great eminence as an aeronaut. He has been known to sustain a flight in the highest strata of the intellectual ether for the space of three columns and a half. Was it not he who, in commenting on personality *a la* Mary Garden, said something to the effect that love and hate and all such dross must be "burnt out in the liquid crucible of training"?

But look! Gather around me, friends, and read these excellent words from the Sun's review of "Mona":

"The situations at times clamor for more elemental publication. One sometimes wishes that Mr. Parker's unflinching distinction was not that of a scholar and a gentleman. He too seldom smells of the earth."

Bravo! bravo! Welcome to earth, Mr. Sun! Shed your rays not only on Aldebaran and Alpha Centauri—surely they have suns of their own—but let your warming rays once more start the sap flowing, and call forth the gladsome smells of the earth. Spring is here!

Truly it is good to know that there is balm in Gilead, and that the prodigal Sun—"gold-dusty with tumbling amidst the stars"—returns to Mother Earth, the only known spot where the fatted calf is to be found.

One carping and cynical critic, yet withal one who retains in his soul some vestige of devotion to the muse, sends me the following:

The shifting tonalities of Parker
Are "Mona" tonous to the harker.

"Did you hear 'Mona'?"

"Yes."

"What did you think of it?"

Twenty-eight million, three hundred and sixty-four thousand, five hundred and twenty-eight is the number of times this dialogue has occurred in the vicinity of Gotham since March 14. I have had all the little devils keep count in bringing me word of it. I have also had them carefully note the answer to the last question in each case, and I have had to have a large extension built on the library of Hades to contain the records. There was a great deal of objection on the part of my subjects to taking up so much ground space for this extension, as many of them who are musicians thought there was not room

enough as it was to entertain certain other musicians still on earth, but who are shortly expected in my domain. But the recording angel was simply too busy to take care of this matter and I had to help out; and surely it is a good thing to have on hand an absolutely unlimited means of driving dull care away.

I wonder if the attention of Mr. Henry T. Finck, of the Saturday Evening Post, has been called to page 2 of the magazine section of the New York Times of Sunday, March 17.

Feet of clay! Feet of clay! That is what we learn at last of all our idols. Still, if their musical imagination is in working order I don't know that it matters much after all.

The page in question contains an article on Björnsterne Björnson (a name which it is always better to read than to pronounce) by his daughter Bergliot. She quotes from many of his letters, which give flashlight impressions of many personalities—Strindberg, whose poetry is "above all else dirty"; Zola, who "digs up all the dirt"—no, no, I am not coming to any quite such awful thing about Grieg. Still, it is a thrust.

Björnson evidently admired Grieg's music, for he went into raptures when his son, Björn, played him some which Grieg had made for one of his plays.

"You must hear that music," he wrote to his daughter, "in order that you may see how fine and splendid it is."

But see what he wrote on one occasion when Grieg wanted to get his help on something:

"They are always wanting me to do something. What does Grieg do for anyone?"

I do not know as it matters so much in the long run what he did, or did not do, for anyone, for think what he has done for everyone!

A noted English baritone was informed by his manager some time ago that on a certain date he was booked to sing in Yonkers.

"In Yonkers?" exclaimed the singer in utter bewilderment; "why, what are they?"

Your MEPHISTO.

PLANTING SEEDS OF MUSIC CULTURE IN YOUTH OF "FRISCO"



Snapshot of Herman Perlet, the San Francisco Director, at His Home in Oakland

SAN FRANCISCO, March 16—Herman Perlet, the director, of this city, has a hobby—the cultivation in young people of a desire

to study and appreciate the best there is in music, and he has found an outlet for his enthusiasm in this direction in the organization of the new Philharmonic Society, a club of young orchestra players, which is making a serious study of the best orchestra works. Mr. Perlet is also director of the San Raphael Choral Society, which recently gave a delightful concert, and as a composer is widely known.

European Engagements for Dalmorès

Charles Dalmorès, the famous French tenor of the Chicago Opera Company, has been engaged to fill a number of important engagements during the coming spring and summer. Among them are special performances in Hamburg at the end of April, including "Carmen" in French, "Aida" in Italian, and "Lohengrin" in German. On May 10 Mr. Dalmorès will take part in the special festival in Frankfurt and later on he will appear in the Wiesbaden festival.

Success in Italy for Philadelphia Violinist

FLORENCE, Italy, March 9.—Giulo Harnish, the young violinist of Philadelphia, recently appeared in a recital here, which attracted considerable attention. His concert was one of the most important of the various Lenten affairs, and his work has met with considerable praise.

Hensel Sails to Fill Engagement at Covent Garden

Heinrich Hensel, the German tenor of the Metropolitan, who sang here for the first time this year, left New York on Tuesday of this week, for London, where he will sing at Covent Garden. Mr. Hensel will also fill an engagement at Budapest before returning to the Metropolitan next Winter.

Do You Love Opera?

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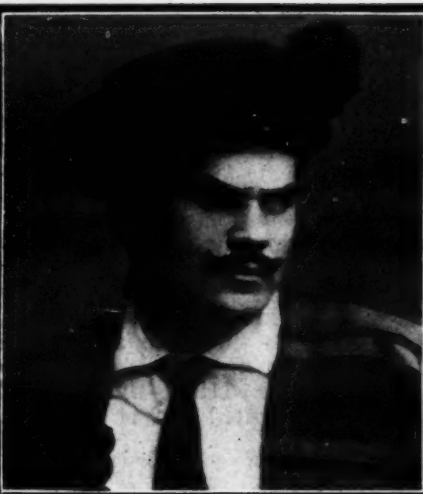
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HENRY L. MASON, 188 Bay State Road, BOSTON

Riccardo Martin in Some



Dover St. Studio.
"Deo Grieux" in "Manon"



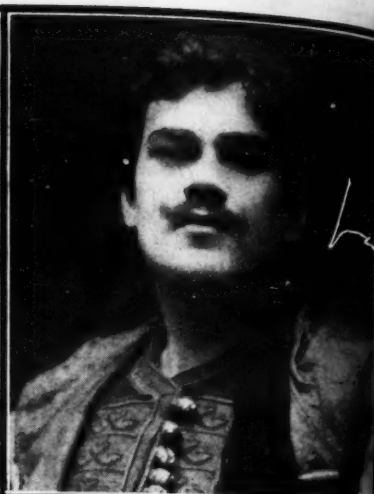
Aimé Dupont
As "Don José"



Dover St. Studio.
As "Pinkerton"



Aimé Dupont
As "Cavaradossi"



Mishkin Studio
As "Enzo"

A RECORD OF MR. MARTIN'S SUCCESSES DURING HIS AMERICAN CONCERT TOUR—1911

CONCERT

Free Press, Oct. 4, 1911, Winnipeg, Canada.

Riccardo Martin is the fortunate possessor of a voice that enables him to rival the foremost tenors of the day—a voice full and very powerful, and of rich, silvery quality. To hear from him the glorious high notes that one associates with the greatest tenors is very gratifying.

Paper, Winnipeg, Canada, Oct. 4, 1911.

Riccardo Martin seems better each time one hears him. His singing of the group of smaller songs showed his consummate art in miniature, his softer effects were beautiful and most appealing. He is every inch the man and the dignity and purity of his style suggests a lofty and noble personality.

Morning Albertan, Oct. 6, 1911, Calgary, Alberta.

Martin Regarded as the Equal of Caruso as a Tenor. From the advance notices much had been expected of Riccardo Martin, who is conceded to be Caruso's successor on the Metropolitan Opera House forces, and it can be frankly stated that the reports were not in any measure exaggerated.

Minneapolis Journal, Oct. 11, 1911.

Martin Star at Operatic Concert. Riccardo Martin's voice is pure gold. It has a timbre in its lower register comparable only to the mellow low notes produced on the G string of a rare old violin. He sings without apparent effort, has no mannerisms, and instead impresses the hearer with his immense fund of geniality and good humor. As a singer no native born can compare with him, and of the foreign tenors Caruso alone can dispute supremacy with him.

Mr. Martin was the star at last night's opening concert of the season at the Auditorium.

Mr. Martin in three songs, consisting of A. Bimboni's "Sospiri Miei," "Als die Alte Mutter," and Bemberg's "Chant Venetien," displayed magnificent bel canto. There was a surety of touch to everything he sang that bespoke the great artist. That his voice is equal to any demands that he may be called upon to make upon it seems certain, and as for purity of tone quality, legato of velvety smoothness, power, ease, poise and cleverness of intonation and enunciation, there probably are but two or three tenors in the world who may challenge comparison.

Duluth Herald, Oct. 14, 1911, Duluth, Minn.

Mr. Martin's first number was the famed Dick Johnson aria from "The Girl of the Golden West," which was one of the finest features of the program. His rich tenor voice, which won for him the title of "America's Greatest Tenor," was surely at its best with its depth of feeling and clear, rich notes. His personality was pleasingly felt in his singing.

Tribune, Oct. 15, 1911, Duluth, Minn.

As for Riccardo Martin, his first appearance here has been made a memorable occasion. He is an American, a Kentuckian born, who sang "My Old Kentucky Home" Friday night by request of a man who had traveled 150 miles to hear the concert.

The golden tenor notes he loosed upon the local atmosphere will echo in memory for some time to come and insure him a warm and numerical welcome when he comes back.

Appleton Evening Crescent, Oct. 20, 1911, Appleton, Wis.

Riccardo Martin is the greatest of American tenors; you might make it even stronger than that, and is destined to become the world's greatest tenor. He was able to sing high C with a sustained tone. His diction is clear, he has a wonderful finish and breath control. In his group songs his rendition of "Als die alte Mutter" called for a repetition before he went onto his third song.

Appleton Daily Post, Oct. 20, 1911, Appleton, Wis.

MARTIN SCORES HEAVILY.

Greatest American Tenor Substantiates Claims of Critics That He Is Logical Successor to Caruso.

Riccardo Martin, America's greatest tenor, and destined to become one of the greatest of his like in the world, has captured another kingdom through the persuasive and convincing power of his voice. Martin's diction is perfect, an important element in the success of any singer. The remarkable finish of his tone production, sustained climaxes in the higher registers, extraordinary breath control and wonderful resonance combine to place Martin on a pinnacle that is head and shoulders above the vast majority of struggling vocalists. Particularly commanding in Martin's work is his fine interpretation. He is a man of indefatigable powers who fairly revels in the atmosphere of artistry.

Journal, Oct. 21, 1911, Madison, Wis.

Mr. Martin displayed his ravishing tenor voice to wonderful advantage. Even in the opening number from "The Girl of the Golden West" Mr. Martin quite captivated the audience. He sang with dramatic intensity or simple delicacy, as the case demanded, and with the combination of a rare voice, perfectly trained, and a magnetic personality he won a real triumph.

Nashville Tennessean, Oct. 24, 1911.

His voice is a heroic tenor of warm, vibrant quality

and a compelling individuality which grips one with peculiar force and creates a longing for more.

Democrat, Oct. 24, 1911, Nashville Tenn.

On Riccardo Martin, in particular, centered the evening's interest. It was a magnificent ovation his audience gave the great tenor. Martin's voice is all the press reports have said, and more. In its deep sonority, wonderful strength and delightful sweetness of tone, it stands alone.

Illinois State Register, Oct. 28, 1911, Springfield, Ill.

RICCARDO MARTIN IN SONG RECITAL.

Great Tenor Pleases Large Audience—Voice Remarkable for Evenness of Tone and Great Range—Sings Without Effort.

Last night, at the Chatterton, Riccardo Martin gave one of the most thoroughly artistic and delightful song recitals which Springfield has heard in many years. Mr. Martin's first group, consisting of "Sospiri Miei" of Bimboni, "Als die alte Mutter," of Dvorak, and "Chant Venetien," of Bemberg, was given with an ease and grace that one does not always hear in operatic singers. The Dvorak number was especially delightful and his interpretation brought out new touches of feeling in this song. In his next group Mr. Martin sang Chadwick's "O! Let the Night Speak of Me," "Morning Hymn" of Henschel, and "Come Back," by Roger Quilter. The variety of tone and color and light and shade displayed in these songs was one of the rare treats of the evening, from the haunting melody of the Chadwick song

RE-ENGAGED FOR THE SIXTH CONSECUTIVE SEASON AT THE METROPOLITAN OPERA HOUSE

to the triumphant ending of the "Morning Hymn," which all but brought the audience to its feet with enthusiasm.

The final number, "Canio's Lament," from the immortal "I Pagliacci" was a fitting conclusion of a most comprehensive and satisfying recital. Mr. Martin's voice is of remarkable range and beauty, and in the varying shades of feeling required in his extensive repertory there is never the slightest indication of effort or a sacrificing of either diction or rhythm in order to obtain a desired effect. The evenness of tone quality which is maintained from one extremity of his voice to the other seems to indicate that he has no such things as "registers" to contend with.

News, Oct. 28, 1911, Springfield, Ill.

Riccardo Martin Delights Large Audience at the Chatterton.

When Riccardo Martin, of the Metropolitan Grand Opera Company of New York, and the Royal Opera of the Covent Garden, London, ranking equally with Caruso in the musical world, stepped upon the stage at the Chatterton Opera House last evening the attention which the large audience accorded him bore mute evidence that the fame of the great tenor had preceded him. It was not, however, until the eminent artist began to sing that his hearers realized the delight which was in store for them.

Breathless and spellbound, they hung on the dulcet tones of "Sospiri Miei" by Bimboni, the opening song, until the last echo had died away. Then the burst of applause which followed assured Mr. Martin that the Capital City critics were in sympathy with him. From then on he sang his way straight to the hearts of his hearers.

A tenor, pure gold in quality, combined with an exquisite interpretation, a wealth of volume and a rare dramatic power, combined, give the great artist his pre-eminence. Such a voice has not been heard in Springfield for many years.

Mr. Martin concluded his program with arias from Puccini's "Girl of the Golden West" and "Canio's Lament." A perfect storm of applause greeted the exquisite rendition of "The Lament," and so insistent were the encores that Mr. Martin was forced to repeat the number.

Illinois State Journal, Oct. 28, 1911, Springfield, Ill.

RICCARDO MARTIN PLEASURES THRONO.

Noted Tenor Gives Excellent Program at Chatterton Theater.

Riccardo Martin, student and interpreter of Puccini, invaded Springfield musical circles with his phenomenal tenor last evening, and left with numerous trophies at his feet. His rich tenor places him in the ranks of the comparatively few present-day artists. This was Springfield's verdict.

Register and Leader, Oct. 31, 1911, Des Moines, Iowa.

Riccardo Martin made his bow to the Des Moines public in the aria from "The Girl of the Golden West," by Puccini. Mr. Martin is reckoned by critics as one of the few great singers of the world, and his performance

of last evening justifies the high praise. His voice has a mellow richness in its lower register which is exquisite, and his higher notes are as clear as crystal. With such ease and naturalness does he sing that one forgets the hard work which lies back of all his success—forgot to think of the technic, and just permits himself to be carried away by the soft, soothing tones of the singer.

Midwestern, Nov. 1, 1911, Des Moines, Iowa.

Mr. Martin's voice is of beautiful quality and range, his singing superb and one does not wonder he has been chosen on numerous occasions to fill Caruso's place.

Pioneer Press, Nov. 2, 1911, St. Paul.

Riccardo Martin, the famous American tenor of the Metropolitan opera, appeared last night with the St. Paul Symphony Orchestra at the Auditorium on its opening program of the season. He sang four popular arias and was accorded an ovation.

Pioneer Press, Nov. 2, 1911, St. Paul.

Riccardo Martin, the famous American tenor of the Metropolitan opera, made his second appearance in St. Paul, and proved exceedingly popular. His is one of the most beautiful voices on the operatic stage to-day, and is used with an art so refined that it is never obvious. It is a big voice riding easily above the orchestra, and its tones, in their breadth and the ease with which they are produced, suggest plenty of reserve power, a quality that is likely to contribute more to the enjoyment of the audience than almost any other.

Daily News, Nov. 2, 1911, St. Paul.

Riccardo Martin stood before us again in flesh and blood, and poured out his resonant voice. He sings as a man should. Nothing anemic nor effeminate about Martin. Martin has intelligence. He has fire, he has action, he has magnetism. Then, too, he has power. Worlds of it. Some places the score calls for a full orchestra, and most singers are completely drowned. But last night the singer's free-tone placing was so true and easy, and his big, vibrant lungs so full and strong that he rode the orchestra fortissimo as a boat rides a wave, not alone on his high notes, where riding is easy, but in his richer and mellower lower voice, where most men fall. Riccardo Martin, hats off to you, you sing as a man should.

The "Bohème" solo by Martin caused an ovation—continued bowing didn't satisfy the house—and the "Vesti le Giubba" from "Pagliacci" was generously given. "The Girl of the Golden West" aria raised a storm of applause; wave upon wave of appreciation swept over the house. The magnificent "Celeste Aida" solo only made the storm louder and more insistent. Martin came again and again and bowed, shrugged his shoulders, smiled; held out his empty hands to show that he had no more music; the audience surely gave singer, director and orchestra a royal reception.

Examiner, Nov. 3, 1911, Chicago, Ill.

Riccardo Martin, the American tenor, is a welcome visitor, and his rise into operatic stardom has not only been rapid, but well deserved. He has an exceptionally fine voice. It is very even, and, while of great power, is also sympathetic.

News, Nov. 3, 1911, Chicago, Ill.

Riccardo Martin, whose pleasant visage has marked itself in many tragic roles, appeared pleasantly in concert form and his dramatic style lent itself convincingly to the more intimate art of the platform. He has been elected to serve so often for the great Caruso that he has many of his habits of song in freedom of vocal production both in warmth and color. His aria from "The Girl of the Golden West" gave a new insight into that work and made it telling in its fervent appeal. Recalls returned him to the stage and he sang another Puccini selection in the big aria from "Tosca" with equal skill and rich vocalism.

Daily Journal, Nov. 3, 1911, Chicago, Ill.

The best singing of the evening was done by Martin. Martin sings as though he had a resonating cavity inside him extending down to his feet. He is an enthusiastic singer, and he has genuine artistic taste and feeling, a good combination.

Dispatch, Nov. 9, 1911, Columbus, Ohio.

A Wonderful Voice.

Riccardo Martin, tenor, won immediate recognition for the beauty of his voice and his masterly use of it.

Evening Post, Nov. 3, 1911, Chicago, Ill.

Riccardo Martin had a chance to find how much his voice is admired in the warmth of his reception and the number of times he was brought out to bow his acknowledgments and give encores.

His voice was in fine shape, with solid, ringing tones that sounded like a man's singing. Mr. Martin sang from the "Girl of the Golden West" the aria from the last act, and one from the last act of "Tosca." This "Girl" aria is grateful, though short, and Mr. Martin gave it with the breadth that made it carry. Also, he showed by his singing of Dvorak's "Als die Alte Mutter" that he knows what a song means and how to sing it.

Pantagraph, Nov. 4, 1911, Bloomington, Ill.

Mr. Martin took the house by storm. He gave two groups of song, French, German, Italian and English. Each song was perfect and distinct. The "Morning Hymn," by Henschel, was masterfully done, and was repeated after much applause.

On account of Mr. Martin's success on his Concert Tour early this season, arrangements have been made for another tour for the month of October, 1912. Address inquiries to Charles L. Wagner, St. James Bldg., New York.

of His Most Popular Rôles



—Dover St. Studios
As "Dick Johnson"



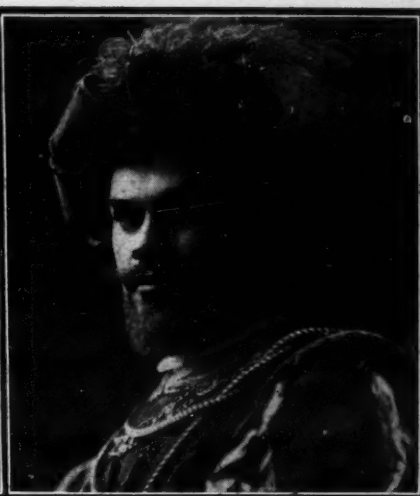
—Dover St. Studios
As "Radames"



—Dover St. Studios
As "Rodolfo"



—Dover St. Studios
As "Canio"



—Majonier
As "Faust"

WHAT THE LEADING LONDON CRITICS SAID ABOUT MR. MARTIN'S PERFORMANCES AT COVENT GARDEN LAST SEASON

At Covent Garden, Season 1911 (Mr. Martin's Second Season)

"PAGLIACCI"

Morning Leader, June 26, 1911.

He was very vigorous and dramatic, and sang with great fervor. He carried the house completely with him in his soliloquy at the end of the first act, and was recalled again and again. He was very forcible in the scene of the play within the play at the end.

Morning Post, June 26, 1911.

Mr. Martin has already shown the fullest sympathy with modern Italian music in his successful assumption of the chief tenor parts in "Madama Butterfly" and "La Fanciulla del West," and he approaches the character of the deceived clown with a like command of emotionalism. He sang the well-known monologue with great intensity. He was at his best at the climax of the drama. His frenzy of despair at the end was very real.

The Standard, June 26, 1911.

The chief feature of the performance, which must rank among the best this opera has received, was the dramatic strength of Mr. Riccardo Martin's singing and acting as Canio, to which frequent tributes of warm approval were given.

Daily Telegraph, July 3, 1911.

Historically, Mr. Riccardo Martin, by the way, improves apace. He played with real conviction and force as the unhappy Canio, and the distraught husband's mingled rage and sorrow were expressed with almost painful realism.

Morning Post, July 1, 1911.

Mr. Martin again sang the music of Canio with much intensity, making a special effect in the monologue.

Daily Graphic, July 26, 1911.

Mr. Riccardo Martin was, in every way, as fine a Canio as one could wish to see.

Sunday Times, July 25, 1911.

Mr. Martin scored a triumph as Canio and was recalled many times after his dramatic delivery of "Vesti da giubba."

Sportsman, June 6, 1911.

Mr. Riccardo Martin was the Canio, and made excellent use of his opportunities. His singing of the Lament called forth loud and prolonged applause.

"BUTTERFLY"

Morning Post, June 15, 1911.

Puccini's "Madama Butterfly" was repeated at the Royal Opera last evening, when Mr. Riccardo Martin made his appearance this season as Lieutenant Pinkerton. It was in this part that Mr. Martin came before the London public for the first time a year ago, when he indicated the possession of the varied equipment the music demands. On subsequent occasions he has shown that his gifts are versatile, and has undertaken a number of operatic parts of very different character from that of the wooer of the trusting Japanese girl. But his methods are essentially modern, and he indicated once again last night that music of the particular character the composer has assigned to Pinkerton not only excites his sympathy, but also reveals his vocal powers in a most favorable light.

The Standard, June 15, 1911.

Since Mr. Riccardo Martin first sang Pinkerton in London he has been heard in a good many rôles, and in all of them has done much to justify the first estimate of him, both as a singer and an actor. His young naval officer is a manly man—a lovable man (despite the young rascal's backslidings)—and by the force of his personality and the quality of his singing Mr. Martin does much to redress the balance of the opera. Mr. Riccardo Martin possesses a voice that is as true when he is acting as when he is merely singing.

The Queen, June 24, 1911.

Mr. Martin took the rôle of Pinkerton, and with marked success. He not only sang well, but his free and easy acting deserves note; there was no attempt to make more of the part than the librettist intended.

Referee, June 18, 1911.

Another performance last week which calls for notice owing to its excellence and an important change in the cast was that of "Madama Butterfly" on Wednesday. On this occasion Mr. Martin appeared as Pinkerton, and with conspicuous success. His reading of the character was one of the best I have witnessed, and possessed a consistency with the story that considerably mitigated the reprehensible behavior of the lieutenant. Mr. Martin did not fall into common error of making Pinkerton too serious in his sentiments towards Butterfly in the first act. By deft touches he made it clear that Pinkerton adopted the Japanese view of the matrimonial contract: "Tied for nine hundred and ninety-nine years, but free to annul the marriage monthly." Marly delicacy also distinguished his movements at the close of the first act, and his expressions of contrition in the last act rang true. Vocally, the music profited greatly by his singing.

"GIRL OF THE GOLDEN WEST"

Standard, June 11, 1911.

Mr. Riccardo Martin as "Dick Johnson." Mr. Martin endowed the part of the road agent who was reclaimed by the love of the good angel Minnie with all those ingratiating voices that American authors have taught us to admire. His ringing, sympathetic voice, natural bearing and obvious knowledge of his subject quickly established him in high favor with the audi-

ence, which was a very brilliant one. It was a strong, picturesque and effective performance.

Times, June 6, 1911.

Puccini's new opera, "La Fanciulla del West," was given for the third time last night, with Mr. Martin in the tenor part of Johnson. The change was a great improvement, as there is now more dramatic power in the part, which in the second act became quite moving.

Daily Graphic, June 6, 1911.

Last night Mr. Riccardo Martin appeared for the first time as Dick Johnson, and scored an emphatic success.

World, June 14, 1911.

Mr. Martin acted and sang with a great deal of conviction, and his Johnson is among his best impersonations.



—Photo by Moffett

RICCARDO MARTIN

Morning Post, June 6, 1911.

For the third representation of Signor Puccini's opera "La Fanciulla del West" at the Royal Opera, Covent Garden, last night, a change was made in the cast, which gave Mr. Martin an opportunity of providing a fresh reading of the part of Dick Johnson, the central figure. Mr. Martin's view of the character has no lack of vigor, and gives a thoroughly picturesque version of a part that is open to varied treatment. In this instance there were many touches that betokened much careful thought, and the result was to make this type of a past generation stand out as consistently "tough" and human. There is little of the operatic tenor, and Mr. Martin falls in with the view of the work that must be generally accepted, namely, that it is a musical drama rather than an opera. But the fact that the music is less operatic than dramatic did not prevent Mr. Martin from singing very finely in the scene in which he defends himself from Minnie's reproaches and in which he finally begs that his death shall not be made known to her.

Daily Chronicle, June 7, 1911.

Mr. Riccardo Martin, an American Artist, made a convincing figure of the road robber.

Manchester Guardian, June 6, 1911.

Mr. Martin always sings like a musician, and he brought out some interesting new points in the music, and his singing of the love music was extremely sympathetic. He sang with a good deal of dramatic vigor and acted forcibly.

London Evening Standard, June 6, 1911.

RETURN OF MR. RICCARDO MARTIN.

Mr. Martin sang very finely, and his colorful, sympathetic voice and brave and manly bearing went a long way to forgive the songs, or rather the lack of them—Puccini has given us so many in the past that we are inclined to resent their absence in this instance—for the sake of the singer. Dramatically, his performance was as strong as it was clever and resourceful. The duet at the end of the second act met with a tumultuous reception, and his aria—in the third—was vocally the best thing of the evening—and that is saying much. The opera went very well from start to finish, and its chief protagonists added to the fame they have already achieved.

Referee, June 11, 1911.

Mr. Martin's physique and resonant tenor voice admirably fit him for the part of the robust but dubious hero, and his reading was thoroughly in accordance with the character. He sang with great intensity in the chief situations, and was particularly successful in his delivery of Johnson's final appeal in the last act.

The Globe, June 7, 1911.

Mr. Riccardo Martin, who appeared for the first time as Dick Johnson, also scored an emphatic success. The music suits him admirably, and there is a note of tenderness in his voice which gave a new beauty to many passages. He looked the part well, too, and acted with an appropriate touch of swagger.

"AIDA"

The Westminster Gazette, May 23, 1911.

As Radames Mr. Riccardo Martin could be most warmly complimented, too; perhaps he has never before been heard to finer advantage in London.

Daily Telegraph, May 24, 1911.

Towards the end of the last "grand" season this artist showed us that the rôle of Radames is one that becomes him very well. His voice has all the volume that the music requires, and it was evident that he had returned in full possession of his vocal resources. There is no denying, the immense effect of his singing in the big climaxes, and in the great duet of the third act he and M^{rs} Destinn—again an incomparable Aida—stirred the audience to a rare display of enthusiasm.

The Sportsman, May 23, 1911.

Of Mr. Martin's Radames many good things were said and written when he first assumed the rôle at Covent Garden towards the close of the last "grand" season, and it was fitting, therefore, that he should make his re-entrance this season in a party which brought him so much honor last year. His tenor voice of well-rounded timbre is well suited to the lines of the warrior lover, and his singing last night was distinguished by its power, its easy delivery and its clear diction. And if one requires the visual impression to supplement the aural, surely Mr. Riccardo Martin is Radames personified. He received very hearty appreciation of his efforts at the hands of the audience.

Sunday Times, May 28, 1911.

In Monday night's performance of "Aida" Mr. Riccardo Martin scored a gratifying success, the brilliant, ringing quality of his high tones being particularly effective in the big ensembles of the second act.

Globe, May 23, 1911.

That exceedingly gifted American tenor, Mr. Riccardo Martin, made as Radames his first appearance of the season. In the more dramatic passages last night he was superb; no one, indeed, could possibly have sung them better.

Morning Post, Tuesday, May 23, 1911.

There are many features in the music to which his robust style is well suited, and since his powers comprise considerable lyrical gifts he was able to give a reading that satisfied in every respect. In the scene of his projected escape with Aida there was greater freedom in his acting and his singing showed an increase in the power of his voice and in his control over his higher notes. This was nowhere better illustrated than in the aria "Celeste Aida," and it won cordial recognition.

Daily Graphic, May 23, 1911.

"Aida" was repeated last night at Covent Garden for the return of the highly gifted American tenor, Mr. Riccardo Martin, whose success was one of the features of last year's opera season. Mr. Martin's voice has lost nothing of its power and sonority, and he declaimed the music of Radames with unflagging vigor.

Daily Express, May 23, 1911.

A newcomer, as far as this season is concerned, was Mr. Riccardo Martin, who appeared as Radames, which was one of the most successful of the many parts in which he was heard last year.

His efforts last night, if anything, increased his reputation as an operatic artist. The fervor and impassioned eloquence with which he sang the love duet at the close of the opera, and the famous "Celeste Aida" at once established his position in the front rank of singers in the realm of opera.

Daily Chronicle, June 12, 1911.

Mr. Riccardo Martin sang with fine fervor as Radames, and acted with dignity.

Morning Post, June 12, 1911.

Mr. Martin's impersonation of Radames has already won approval for its vocal strength, and he made a great impression.

St. James Gazette, May 23, 1911.

The interest of the evening was mainly centered on the first appearance this season of Mr. Riccardo Martin as Radames. This is not the first time that Mr. Martin has taken the part, for it was only last year that he created a very favorable impression in this and other rôles. Taken altogether, his performance last night was admirable. In the famous "Celeste Aida" and in the love duets in the "Nile" scene, and at the close of the opera he revealed striking powers and splendid tone, to which was added dramatic fervor.

The Standard, May 23, 1911.

It will be remembered that Mr. Martin gave striking evidence of his vocal and histrionic abilities many times last year—to name only a few occasions, such as Faust, Des Grieux in "Manon Lescaut," Angel Clare in "Tess," and Radames in "Aida." His repetition last night of the last named rôle calls for unstinted praise. Mr. Martin is a singer and an actor whose efforts are never exaggerated or labored in one way or the other. In the well-known aria "Celeste Aida" and in the love duet on the banks of the Nile the ringing resonance of his voice was as telling as his impersonation of Verdi's hero was realistic, and well deserved the many "curtains" he received.

Alexander Heinemann

A Phenomenal Success in Recital in New York and Baltimore and as Soloist with the Philadelphia Orchestra

PRESS COMMENTS

New York Review, Feb. 18.—Herr Heinemann, who gave a concert Sunday afternoon at the Belasco Theater, is the perfect "lieder" singer, completely at home in the little enchanted world sacred to his genius of musical art. He handled his repertoire of songs as an owner and lover of rare gems does his treasures, bringing them out one by one into the sunlight of his fine art until they glow with a radiance that delights everyone. Herr Heinemann never oversteps the boundary line in his interpretations, and, while not one iota of the innermost meaning of a song escapes him, his fine perception always avoids the exaggeration which can so easily give it a false character. His interpretation is genuinely healthy, no mawkishness, no sickly sentimentality. He interprets; he tells the story; he threw upon it an illumination like a stroke of lightning; no more.

He is no mystic, but an artist who thoroughly understands his material and knows perfectly how to use it.

Herold, Feb. 12.—Yesterday afternoon Herr Alexander Heinemann gave a "lieder" recital at the Belasco Theater that was truly remarkable.

The place chosen was most favorable, as it enabled him to come in close contact with his audience, something that is absolutely necessary in order that all the delicate nuances may be completely grasped and understood. One had not the feeling that he was attending a public concert, but rather that the artist was singing for him alone.

Much has been written in praise of Herr Heinemann, but one is always newly surprised at the earnest art, at the poetic interpretation, which places each song before his hearers in such a clear-cut and perfect form. Never ranting, he still never loses one dramatic element which a song may possess, and he presents it without affectation, but with the certain confidence of a true artist who has made himself one with the poet, and who has the ability to portray fully his most hidden meanings.

His voice is peculiarly fitted for the style of singing he loves most, and his wonderful method enables him to portray the most subtle effects. Most wonderful are his piano tones, which, clear and sweet to the last, die away to a breath.

New York Staats-Zeitung, Feb. 13.—Herr Heinemann has a voice which is always equal to the greatest demands which may be made upon it, delightfully fresh and of great beauty, manly, and at the same time capable of the most delicate shading. His forte is powerful, the piano, in the last degree expressive. This wonderful voice he handles with the most wonderful taste; it may be said of him that no secret of the art of singing is unknown to him, and his high intelligence and artistic versatility enable him to present songs of the most



ALEXANDER HEINEMANN

The medal worn by the famous "lieder" singer was presented to him by President Taft, in appreciation of his artistry.

widely diversified meaning on a plane of equal excellence.

New York Herald, Feb. 12.—Mr. Heinemann's enunciation is clear and distinct, and while he does not employ gesture his facial expression is histrionic. He met with much success and was encored several times in the course of the recital, besides being obliged to add two numbers to his programme.

New York Sun, Feb. 12.—Mr. Heinemann makes a specialty of "lieder" singing. His style is well known here, and so does not need a delineating comment. Suffice it to say that his graphic method of laying first stress upon the text of the songs he presents is rich in its resources. He sang to a large audience.

New York Times, Feb. 10.—He is one of the school of dramatic song singers with which Germany abounds, but he has considerably more voice than some of the singers of this school, and sings many songs with genuinely artistic effect.

New York Press, Feb. 12.—Alexander Heinemann, the German baritone and accomplished interpreter of "lieder," gave a recital yesterday after-

noon in the Belasco Theater before a large and deeply interested audience. The singer is not a stranger to New Yorkers, but his admirable art had never been revealed as impressively before in this city. In excellent voice and spirits, he delighted not only by his powerful and convincing performance of the more dramatic numbers on his programme, such as Schumann's "Belsazar," but by the grace and humor he displayed in the selections cast in a lighter mood. Mendelssohn's "Gruss" he had to sing twice, as well as Eugen Haile's "Teufelslied," and many other contributions also would have borne repetition easily.

Heinemann is one of those artists, rare in these days, particularly among Germans, whose highly wrought interpretative skill is supported by a knowledge of how to use the voice. To hear such singing is, indeed, something more than an intellectual experience; it is a real musical pleasure.

New York American, Feb. 12, 1912.—If ability counted the concert of Alexander Heinemann, the German "lieder" singer, given yesterday afternoon, should have taxed the largest auditorium in the city, instead of

filling the Belasco Theater. The programme offered every phase and quality which appeals to lovers of music in its purest sense.

AS SOLOIST WITH THE PHILADELPHIA ORCHESTRA—VICTOR HERBERT CONDUCTING "NATOMA"

Philadelphia Press, Feb. 17, 1912.—By his fine appreciation of the strong dramatic element and the tense vigor of his enunciation gave to his interpretation a stirring quality.

Philadelphia Evening Bulletin, Feb. 17, 1912.—Mr. Heinemann, who has the aspect of a tragedian, yesterday sang the ballad "Archibald Douglas," by Karl Loewe, with rich sonority of tone and much in the way of fervor and dramatic effect, winning sufficient applause to cause him to give as an encore the "Evening Star" song from "Tannhäuser," which he delivered with smoothness and expression.

Philadelphia Evening Star, Feb. 17, 1912.—There were many features. One of these was the soloist, Alexander Heinemann, who made his first appearance here and gave a delightful interpretation of Karl Loewe's ballad for voice and orchestra, with orchestration by Hugo Kaun, "Archibald Douglas." His baritone is a deep and resonant one, and his skill in its use to color and augment the dramatic phrase of what he sings is great.

IN RECITAL AT THE PEABODY INSTITUTE

The Baltimore Sun, Feb. 24, 1912.—A highly artistic and satisfying programme it was, and one which even in less efficient hands would have provided interest and entertainment for an audience. But Mr. Heinemann is such a remarkable singer that the enthusiasm he aroused was unbounded. And as to the selection of the programme itself, it not only bespoke the singer's enormous capabilities, but it also showed his thorough comprehension of the musical taste he is likely to encounter during his stay in this country.

As a singer of German folk songs, Mr. Heinemann stands simply unrivaled, his thorough understanding of their simplicity, humor and naivete being unexcelled. The artist's splendid interpretation and delivery of Schubert's "Wohin," given as an extra number, elicited hearty and well-merited applause.

Baltimore American, Feb. 24, 1912.—The folk songs were "Hans and Lisa," "The Broken Ring" and "Phyllis and Her Mother." These songs were especially appreciated by the Germans present, as giving the real atmosphere of the Fatherland with the true sentiment and fine natural humor in which folk songs abound. Herr Heinemann added Schubert's "Wohin" and several other songs in answer to enthusiastic encores.

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ECHOES OF MUSIC ABROAD

London's Philharmonic Society Enters Upon Its Hundredth Year—Why Strauss Chose Stuttgart for Debut of His "Ariadne"—Foremost German and Italian Opera Composers See Each Other for First Time—Chaliapine Out-Carusos Caruso—Boito's "Nero," Upon Which He Has Been Working Thirty-Five Years, Not Yet Finished.

VERILY, the old order changeth. Paris and Marchesi have been indissolubly linked together in the minds of aspiring vocal students everywhere for more than thirty-five years, but even this tradition must become of the past. As a matter of fact, a good deal of water has passed under the bridges of the Seine since the days when Paris meant Marchesi, or Marchesi meant Paris, but it is a noteworthy career, a career sparkling here and there with names of the stellar magnitude of a Nellie Melba or an Etelka Gerster that the octogenarian teacher has just brought to a close in the French capital in order to spend the rest of her life with her daughter, Blanche Marchesi, in London.

This does not mean that she will discontinue her teaching. On the contrary, it is announced that she will merge her "school," referred to by *Le Ménestrel*, as "one of the artistic glories of Paris," with that conducted by Mme. Blanche in London, which doubtless will lend a fresh impetus to the latter, already in a flourishing condition.

IF Max Schillings has been quoted correctly he considers "Ariadne in Naxos" the "most remarkable, most original, most fascinating and most surprising" work of Richard Strauss. While the composer will preside in person at the first and third performances of this, the latest product of his workshop, next October at the Stuttgart Court Theater, Director Schillings will take charge of the second and all performances subsequent to the third. New light is thrown on the choice of Stuttgart instead of Berlin and Max Reinhardt's Deutsches Theater for the *première* by the Berlin correspondent of the *London Daily Telegraph*:

"On consideration it was decided that the house was too large for the music, which is of a distinctively chamber character. For a similar reason negotiations with Count Seebach, who was anxious to continue the series of Strauss *premières* at the Dresden Court Opera, came to nothing. The Berlin and Munich Royal Operas were approached, but both refused to agree to Reinhardt's taking over the task of staging a production within their walls. While in Stuttgart last Summer Strauss saw the Court Theater, which is still in process of construction, and was at once satisfied that he had found an ideal place for the presentation of his work. The building contains two theaters, one of large dimensions for ordinary pieces, and the other considerably smaller for productions of a more intimate type. It is in the latter that 'Ariadne' will be presented to the world."

The King of Württemberg, gratified to have the eyes of the entire music world focused upon his personally subventioned temple of lyric drama, is deeply interested in the production. The original framework for "Ariadne" is to be retained; that is to say, Max Reinhardt's Berlin company is to play "Le Bourgeois Gentilhomme" and as a *divertissement* to the Molière comedy the Strauss novelty will be performed on a stage especially erected at the back of the regular stage. Most of the thirty instrumentalists will be selected from the Stuttgart orchestra, but in order to do the music full justice it has been thought advisable also to reinforce the orchestra from outside.

The Stuttgart authorities already have ingratiated themselves with the fraternity

of music critics by deciding to send out invitations to the first performance to leading critics of all countries, to the number of two hundred. This is hailed as a de-

bringing it to a public hearing. Whatever may be his omissions or commissions as a composer, however, justice demands recognition of his influence over the aging Verdi in stimulating the elder composer's understanding of Wagner and the modern music drama. As a librettist he needs no champion at this time.

IT was an interesting meeting that took place in Budapest the other day when the two composers who can boast the largest income of royalties from their operas came face to face for the first time. Richard Strauss and Giacomo Puccini were extremely affable toward each other and seem to have enjoyed the meeting greatly, though we do not read of their falling on each other's neck, as did Puccini and his fellow-countryman Mascagni a couple of years ago



—From Musica, Paris

GROUP OF FRENCH "DECENTRALIZERS"

An energetic movement has been set on foot this season by French composers to lessen the central supremacy of Paris as the highest tribunal of the land in musical matters. It has found expression in producing a number of new operas in provincial cities and Brussels instead of waiting for *premières* in Paris. From left to right in the upper row of the group here pictured are Léon Moreau, composer of "Myriade," soon to be produced in Nantes; Camille Erlanger, whose "L'aube rouge" recently had its *première* in Rouen, and Jean Nougues, whose "L'Aigle" also has just had a Rouen *première*. In the lower row are, from left to right, Guy Ropartz, composer of "Le Pays," produced in Nancy; Gabriel Dupont, whose "La Farce du Cuvier" has been given in Brussels, and Felix Fourdrain, composer of "Vercingétorix," a recent Nice *première*.

cided improvement on the methods of the Dresden Court Opera, which charges foreign critics five dollars for Strauss *premières* and suspiciously insists upon having the money before it parts with the tickets.

DOES Arrigo Boito, of "Mefistofele" fame, desire to take his place in the annals of music as a one-opera man? He had a birthday a few days ago, when he rounded out the prescribed three score years and ten and still no "Nero"! He has been at work on "Nero" for a good half of his life, for it is thirty-five years since it was begun—thirty-five long years punctuated here and there with false alarms that the work was finished. There is, of course, no doubt that Nero must be a rather difficult person to get along with. It would seem that Boito is confidently expecting to live on indefinitely and perhaps labor away on "Nero" another thirty-five years before

—but that was another story, to be sure, for the two Italians had been estranged for a long time.

There were other things that did not please Puccini in Budapest, however. These had to do with the treatment his "Girl" was exposed to at the rehearsals at the Royal Opera. So mightily indignant did he become that more than once he threatened to leave town before the date scheduled for the *première* and take the much-abused "Girl" along with him. But Budapest's Opera is in a sad and sorry plight, it is crying out for complete reorganization and until that is effected the prime object of its existence must suffer, so why be fussy and forfeit fat royalties when no other composer fares any better in the manner his operas are performed there? This may not be an exact reflection of Puccini's reasoning, but in any case he did not withdraw his opera.

LONDON'S hoary Philharmonic Society has just entered upon its 100th year, for it was on March 8, 1813, that its first concert was given, with J. P. Salomon as principal violin and Muzio Clementi at the piano. J. B. Cramer and two associates, according to the *Windsor Magazine*, had gathered a small company of friends and formed a Society "to promote the performance in the most perfect manner possible of the best and most approved instrumental music." There were to be but thirty members and a limited number of associates, from whom the ranks of the members should be recruited as occasion arose, and the members were to elect seven directors.

No member was to receive any emoluments, even for assisting at the concerts, all moneys received being reserved for "the public purposes of the Society." It was intended that the concerts should be given by the members themselves. The paid orchestra was then undreamt of; so, too, was the conductor, whose duties were divided between the principal violin, or "leader of the orchestra," who was to play in an "exemplary manner" and occasionally to beat time, and the gentleman who presided at the pianoforte and played from a full score.

On the program of that first concert ninety-nine years ago there appeared a quartet and a quintet, both for strings, Mozart's "Serenade" for wind instruments, symphonies by Haydn and Beethoven, the overture to "Anacreon," two concerted vocal numbers, and a thing called "Chaconne, Jomelli and March" by Haydn. The obvious comment is that there were giants on the earth in those days.

After this good beginning great events followed. In the year of Waterloo Cherubini came to London by the Society's invitation, and composed an overture for one of the concerts; in the same year the Society paid Beethoven \$375 for three overtures in manuscript; in 1820 Spohr came to London to conduct a new symphony dedicated to the Society.

Spohr was responsible for the passing of the pianist's responsibilities. He tells in his autobiography how, greatly to the alarm of the directors, he brought the change about. "I took my stand with a score at a separate music-desk in front of the orchestra, drew my directing bâton from my coat pocket and gave the signal to begin. . . . The triumph of the bâton as a time-giver was decisive, and no one was seen again seated at the piano during the performance of symphonies and overtures."

The next matter of outstanding interest in the Society's history was the performance, in 1825, of Beethoven's Choral Symphony, written in return for the very modest fee of \$250 paid in advance. It was not well received; long years were to pass before it gained acceptance. Weber conducted the April concert in 1826 and two months later he died in Sir George Smart's house. The following year Beethoven passed away, made happy by a gift of \$500 sent to him by the Society through Moscheles. A week before his death the great master wrote to Moscheles promising, if his health should be restored, to compose for the Society a symphony, "which already lies sketched out on my desk, or a new overture, or anything else the Society may prefer."

On the second May program in 1827 the name of Liszt as a performer appears, and 1829 saw the youthful Mendelssohn, not yet of age, direct his C Minor Symphony "amid a scene of rare enthusiasm." Until the late 'forties, when his career came to an end, Mendelssohn was the lion of the Philharmonic. The first appearance of Joachim took place in 1844, when, at the age of thirteen, he "astonished the Society by playing the solo part of the Beethoven Violin Concerto from memory." Five years later Wilma Neruda, who was to become Lady Hallé, made her debut at the age of fourteen.

Berlioz conducted some of his own works in 1853, and in 1855 came Wagner from Zurich to wield the bâton and upset many conservative sensibilities. During Sterndale Bennett's subsequent ten-year term as conductor Anton Rubinstein appeared twice at the concerts and other soloists were Clara Schumann, Charles Hallé and Sims Reeves.

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

An invitation to appear as soloist or conductor at the Philharmonic Society's concerts is still the highest musical honor within the gift of England. By way of proving incidentally that age has been powerless to impair its activities it will celebrate its centenary a year hence by producing new works expressly composed for the occasion by Edward Elgar, Granville Bantock, Frederic Cowen, Landon Ronald, Walford Davies, Edward German, C. Hubert Parry, Charles Villiers Stanford, A. C. Mackenzie, F. H. Dunhill and Arthur Herve, all British composers; while Beethoven's Ninth Symphony will be conducted by Arthur Nikisch.

PROTEST, more or less vigorous but always ineffectual, has been made in various European quarters against the fee of \$3,000 exacted by Caruso for his guest appearances in their opera houses, but still more exorbitant is Feodor Chaliapine's figure, which may account in great measure for the infrequency of his appearances. Hans Gregor has engaged him for three performances at the Vienna Court Opera this month, for the modest sum of \$3,200 a night. As this is exactly double the amount Heinrich Conried paid him during his one and only season at the Metropolitan, the big Russian basso has no apparent cause for vain regret that no return engagement here has been forthcoming.

OF the 2,400 conductors in Germany, Austria and Switzerland there are 1,800, or three-fourths of the number, that earn less than \$25 a month from their baton, and of these more than a thousand receive absolutely no remuneration for their work as conductors. This is official information given out by the organized conductors of orchestras and choruses in Germany. But this sensational fact is deprived of part of its terror when it is taken into consideration that most of these conductors are also teachers in one sphere or another of music and consequently have other sources of income. The society quoted issues this warning: "Only a really great talent, with the power of self-denial, in case of inadequate financial reward, should tread the care-strewn path of the conductor."

GRUESOME enough, by all accounts, is the book of Isidore de Lara's new opera "Les trois Masques," launched the other day at Marseilles. The Italian librettist Colanti has extended a one-act play by Charles Méré, produced in Paris four years ago, into a four-act drama for de Lara's purposes and in so doing provided the composer with a Corsican story that should make him the envy of all Italian "veritists."

Two Corsican families, like the Montagues and Capulets, are at daggers drawn. A son of Prati has betrayed a daughter of Vescotelli and vengeance is sworn and executed with diabolical malice in the midst

of carnival revel. The reckless Romeo, Paolo Prati, escapes from his father's house to meet his sweetheart. Viola Vescotelli, fully aware that her three brothers are seeking his and his father's death. Carnival is in full swing. The two lovers venture in the midst of the reveling crowd, when Paolo suddenly disappears, snatched by an invisible hand from the arm of his sweetheart. Her three brothers, masked and in carnival costumes, were the conspirators who carried the lover away.

Carnival continues with the wildest scenes of extravagant folly, and when the noise and tumult gradually subside three men in carnival disguise knock at old Prati's door. They enter with a fourth and masked figure, apparently drunk, and dressed as a clown, whom they place on a chair, where he remains asleep. When they leave old Prati approaches to wake up the clown, and finds that it is his own son, who is dead, with a dagger plunged in his back.

An extraordinary chronicler, after dilating upon the weird situation in which the three masked figures, one representing a harlequin in red, the other two a mock friar and a buffoon, execute "a fearfully sarcastic" dance around a corpse, that corpse being the son of the very man whose hospitality they have compelled and who joins the revel, sitting for a long time side by side at the same table with the corpse of his son without perceiving it, remarks that the curtains falls "on a scene that has lost all horror for us and only remains charmingly pathetic, tender and beautiful." Such, we are left to infer, must be the effect of the music de Lara has provided.

ONCE again the most valued musical prize in Great Britain, the Mendelssohn Prize, is vacant. It was founded by friends of the composer in memory of him and the first winner was none other than Arthur Sullivan. The essential qualification for the scholarship is a marked talent for composition. No married musician is eligible, but there is no restriction as to sex, and as a matter of fact it has been held in three instances by women—Maude Valerie White, Marie Wurm and a Miss Crawford. All competitors must be natives of or domiciled in the British Isles, not younger than 16 nor older than 22 on the date the list of application closes, which this year is the first of May.

THAT superlatively "ultra" of ultra-modern apostles of dissonance, Arnold Schönberg, is about to learn how his peculiarly individual modernities appeal to Debussified French ears. The Lejeune Quartet gives a program of his chamber music in Paris this month, while for a May concert the first performance anywhere of five new works of his for orchestra is announced by the Société Indépendante de Musique, an organization established by Debussy for the avowed purpose of exploiting the most "modern" music.

Fantasia, and selection from "Tannhäuser." Ethel Ping, the soloist of the evening, gained hearty applause with her interpretation of Schumann's A Minor Piano Concerto and the Liszt "Liebestraum."

Last Concert by Hartford Philharmonic
HARTFORD, CONN., March 9.—The closing concert of the Hartford Philharmonic Orchestra on March 4 was marked by the playing of the "Carnival" Overture, composed by its conductor, R. H. Prutting, and the presentation of a wreath to Mr. Prutting by the members of the orchestra. The overture, which won the Steinert Prize at Yale University last year, was given a colorful reading by the conductor, and the players were asked to share in the applause. Edouard Dethier appeared as the soloist, playing the Tchaikowsky D Major Violin Concerto, in which he made a strong impression.

London Success for American Violinist
Frederick Fradkin, the young American violinist, who appeared with the New York Philharmonic last season with success, is now giving concerts in London. He recently appeared at one of the Sunday concerts at Queen's Hall, where he received the praise of the critics for his splendid interpretation of a "Madrigale" by Belpassi, and a "Czardas" by Lederer. Mr. Fradkin may return to America for a concert tour next season.

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Eminent Chicago Educator Makes a Strong Plea for Governmental Recognition of Musical Instruction—His Faith in America's Ability to Provide Its Citizens with the Best in Teaching—The Fad of Study Abroad

THE movement for the recognition of the American teacher of music, which was started about six weeks ago by Oscar Saenger in an interview published in *MUSICAL AMERICA*, and which was subsequently indorsed by Carl Faelton, the eminent Boston teacher of piano, now receives added impetus from Chicago. Dr. F. Ziegfeld, president of the Chicago Musical College, and one of the most influential factors in America's musical education, writes as follows to the editor of *MUSICAL AMERICA*:

"Your recent interview with Oscar Saenger, the renowned vocal teacher, impressed me deeply and to my notion gave a more concise statement of facts regarding the subjects covered than any article heretofore printed. The study of music at home or abroad is an important chapter in the life of any person who takes up his work seriously and the best interests of those who put this seriousness into their study should be worthy of dignified discussion.

"We, in America, have fought and conquered countless problems in our struggle for a musical existence and we have reached that long striven-for position of artistic affluence where our identity is thoroughly established. We do not need to wait for foreign commendation. We are individual and our establishment musically is secure. Vocal students can secure their training in America and be content in the knowledge that their voices have been placed as expertly and their debut for opera has been perfectly attained as though they had spent years in European study.

Competent Vocal Teachers Scarce

"Competent vocal teachers are scarce. They are as scarce or scarcer in Europe than in America. In both countries there are many vocal teachers who pretend to teach who should be prohibited by law from so doing. I remember, many years ago, when the Chicago Musical College was in the old Central Music Hall, I wrote a letter to Dr. Franz Liszt, who had always shown me many courtesies. I asked him to recommend a vocal teacher for the college. His reply was significant. 'A vocal teacher is a *rara avis*,' wrote Dr. Liszt, 'and if you find one in America catch him quickly and send him to me, for we can use him to great advantage in Germany.'

"In forty-five years' experience engaging teachers I never found any great difficulty in securing pianists or violinists and I brought to the college such men as August Hyllested, Arthur Friedheim, Hans von Schiller, Arthur Speed, Waldemar Lutschg, Rudolph Ganz, Ernesto Consolo, S. E. Jacobson, Bernhard Listemann, Emile Sauret and Hugo Heermann. Vocal teachers were much more difficult to find. At the present time Maurice Devries, Adolf Mühlmann and Mrs. O. L. Fox (who has been with us for twenty-eight years), are directing the vocal department of the college. William Castle, who died some three years ago, was a famous opera singer who earned a lasting reputation as a teacher in the college. The school of opera gives performances in the Auditorium and the Ziegfeld Theater and even to the most minute details the offerings are presented with professional accuracy.

"Placing of the voice is the most important single feature of vocal training and many teachers make the great mistake of giving too many songs to their students. They fall into error in order to please the student or to show him or her off before other musicians and friends. I have never tolerated this practice and have always insisted upon moderation in the development of any voice, no matter how strong. Strict examinations every term of ten weeks test both the ability of the student and the teacher and help materially in increasing efficiency in college work.

"We have splendid voices in America and excellent singers. I often think of the remark made by my good friend Andreas Dippel, when he asked me to take charge of the opera school of the Metropolitan Grand Opera Company. He said that in his opinion 'a Melba could be found in every State in America.' I could not accept quite



Dr. F. Ziegfeld, President of the Chicago Musical College, Interviewing a Prospective Student in His Office

so broad a statement and told Mr. Dippel that I feared he was a trifle too liberal in his estimate of our singers. It was impossible for me to take up the management of the school, other duties occupying too much of my time, but the Metropolitan Opera Company sent me a check for \$1,000 for two free scholarships in our school of opera, thereby establishing a precedent and placing its seal of approval upon American schools in general.

The Fad of European Study

"It is doubtless true that many American students have gone to Europe to study because of the fad of so doing. Anything domestic is more than likely underestimated, and for many years it was the custom of young people to travel to Europe for their higher work, much as a matter of course. Little or no thought was taken of the advantages to be gained by remaining in our own country for their master work, and leaders of various forms of musical activity hesitated when it came to a final stand and a declaration of American superiority.

"In this connection it might be interesting to quote to you a few lines from letters written by Carl Cochems, a graduate of the Chicago Musical College, who went to Italy to secure a position in grand opera in that country. He is a sensible young man and his communications are of more than passing interest. He writes: 'American teachers are far superior to any I have found here. To find a really good Italian maestro is like looking for the proverbial needle in the haystack. In America you will find many of them—truly great teachers who sailed away to America because of the alluring financial inducements. Foreign teachers, who have never made a specialty of English or American singers, do not understand the Anglo-Saxon vocal organs, the Anglo-Saxon temperament or the Anglo-Saxon racial peculiarities. I attribute my quick debut (after ten months in Italy) to the training and voice placement received at the Chicago Musical College.'

"I do not put forward our own institution particularly, but I believe that the standard of American musical colleges and music teachers is the highest in the world. But it is also true that we have yet to arrive at some point of musical pioneering where it will be possible to label the good teacher and the bad one and treat them as their attainments merit.

"Doctors require diplomas from registered schools, examinations and membership in a medical society before allowing their colleagues to practise. Dentists are just as strict in their requirements. Lawyers must reach a certain stage of proficiency before being admitted to the bar; chemists, pharmacists, foresters, hundreds of professions demand some mark of ability before allowing candidates the privilege of putting out a sign for the purpose of attracting the public. Only the teachers of music have been so lenient that thousands upon thousands of ruined voices have been the result. To-day no test of ability or learning is required of a music teacher. We ask nothing of them and in many instances receive nothing. A man is allowed by law the privilege of closing his blacksmith shop to-day, and to-morrow, without any training whatever he can hang out his

sign as a teacher of music. I do not mean to decry the aims and ambitions of the followers of that bard-famed profession of honest toil, but the sudden transition from the bellows and forge to the atmosphere of the music studio is striking enough to furnish my example.

Schools and Private Teachers

"We cannot, under our present laws, compel a teacher of any department to take an examination under a board of competent judges, but we can pursue this matter of the elimination of pseudo music teachers to such a point that the public will refuse to allow children to receive instruction from teachers who have not a certificate or diploma from a college or conservatory in good standing. We are then face to face with the question of what schools shall be given the privilege of awarding authoritative certificates or diplomas. I know of many music schools which are worse than private teachers could ever be. Certain musical institutions must be singled out as standard and every teacher who teaches in them must fulfill not only the requirements of the board of directors of the school but the demands of such officials as might be selected to exercise governmental discrimination.

"I believe that a partial solution of this problem will come when we have a board of examiners selected by the United States Government who will investigate every music school where diplomas are awarded and will report from time to time upon the

standing of such institutions as are given federal permission to accept students of music. Of those selected certain ones which offered thorough courses in the higher branches might be awarded a special charter from the government.

"It might be said that there would be such a diversity of opinion on the subject of 'What Constitutes a First Class, Reliable Musical College' that we would never arrive at any standard of judgment. I would answer that by saying that any five well-known, competent musicians in America could discern strict discipline from lax, good teachers from poor, good examinations from bad ones. A great faculty, strict discipline, proper examinations, opportunity for public appearances—these are the things which make a musical college great.

"There are many good teachers of music in Chicago who are not affiliated with any school, but I do claim that the student who attends a musical college will receive a more thorough education than one who goes to a private teacher. A musical atmosphere, the old argument in favor of European study, is a great factor in the education of a young person and this atmosphere is not to be found in the private teacher's studio.

Chicago's Many Music Students

"Chicago has made wonderful strides toward becoming the musical center of America, and I honestly believe that we have succeeded. We have more students of music here than in any other city in America; we have a successful permanent grand opera company, under the intelligent management of Andreas Dippel; we have one of the greatest orchestras, under the able direction of Frederick Stock; we have the Apollo Club; Mendelssohn Club, Harrison M. Wild conductor. Our suburbs are full of musical organizations, quite up to the standard of the downtown clubs. The Evanston Festival, under the direction of Dean Peter C. Lutkin, of Northwestern University, is a great event and musical offerings are given by the other principal suburban societies organized for that purpose.

"In closing let me add a few words relative to European study. I have in my desk several letters from Sig. Vincenzo Lombardi, a man of splendid reputation and one whose renown as a teacher is not dimmed by any other luminary, in which he asks me to establish a branch of the Chicago Musical College in Florence, Italy. Sig. Lombardi offers to act as the director of the branch, and I should be pleased to accept his proposition, but as yet we have not arrived at any definite conclusion.

"I wish to thank you for your consideration in asking me for my opinions on some of the subjects which confront us to-day in the field of musical education and I take this opportunity to thank you for your kindly, ever-welcome interest in musical affairs throughout the West and Middle West. It is good to know that you are as interested in our progress, as you were many years ago, and I trust that you will pardon the length of this communication, on the ground that I am taking advantage of that interest. I did not expect to give you any particularly new ideas on the subjects treated, but it may be that a discussion of these things from the standpoint of the teacher will make them readable to you."

THE CAREER OF DR. FLORENZ ZIEGFELD

By GEORGE ADE DAVIS

DR. FLORENZ ZIEGFELD, president of the Chicago Musical College, which he founded in 1867, friend of Liszt, Wagner, Anton Rubinstein, Hans von Bülow, Verdi, Massenet and contemporary celebrities of the world of art, and one of the best known men of music America has ever known, stands to-day one of the most picturesque figures of American musical history. Few pioneers in any field of endeavor live to see the successful culmination of the interests of their labors, but it has been given to Dr. Ziegfeld not only to watch the growth, the budding and the blossoming of musical development in this country, but the well-matured and ripened fruit as well.

Born in Jever, Oldenburg, Germany, June 10, 1841, the son of Florenz and Louise (Kirchoff) Ziegfeld, he pursued his early studies in his home city. At the age of six he took up the study of music under Carl Stiehl and later was graduated from the Leipsic Conservatory. Moscheles, Wenzel, Plaidy, Papperitz, Richter, Reincke, David and others all shared in directing his later work in music and gave him quite as thorough and as excellent an education as might be obtained.

He first came to Chicago in 1858 on a pleasure trip, but returned after a short stay, to complete his musical education. While in America he had become so thoroughly imbued with the spirit of Americanism and the wonderful opportunities offered in this country that after a stay of four years in Germany he re-crossed the Atlantic and went direct to Chicago, where he immediately laid the foundations of what was to become the Chicago Musical College. The daring of the pioneers who went into the wilderness and established homes and built cities cannot excite more admiration than the sanguine determination of the musician who built his hopes for a great conservatory on the prospects of development offered by the struggling quickly-built Chicago, which skirted the southern end of Lake Michigan at the close of the Civil War.

The First Faculty

Three teachers comprised the first faculty and Dr. Ziegfeld was one of them. He taught at his home, came downtown to his studio and taught the remainder of the day, took a train out of town and taught night classes in neighboring villages, rehearsed church choirs and interested himself in civic and national affairs and throughout it all found time to make friends of the leading men of the city who were afterward to become known all over

[Continued on page 34]

HENRI SCOTT, The American Basso

Achieves Success with the Chicago-Philadelphia Opera Company

Mr. Scott, in *Faust*, gives impressive characterization of *Mephistopheles* in Philadelphia performance.

"FAUST"

Philadelphia Evening Item.—The "Mephisto" of Henri Scott was especially interesting as being the first time the local basso has appeared in this rôle with the Chicago Grand Opera Company. Built for such a heroic and stalwart part (for the devil in "Faust" is a commanding figure), and with a deep, sonorous basso, he delivered the "Calf of Gold" as it has seldom been heard here. His portrayal lacked nothing in imperiousness and defiant assurance of Journey, or of any of the great Mephistos of the past.

Philadelphia Inquirer.—Mr. Henri Scott played "Mephisto" in a sane, safe and sober way, without indulging in any eccentricities, but with a great deal of ability and power, and he sang very well, indeed, with a splendid sonority of tone and an always appropriate expressiveness. His song of the "Calf of Gold" would have been repeated had expedition not been the order of the day.

Philadelphia Press.—"Mephistopheles" was sung by Henri Scott, who has made rapid advancement in his art this season. Physically a more attractive "Mephisto" has never graced the local stage. It was not the stereotyped presentation of the character, for Mr. Scott shows in all his characters that he is not lacking in intelligence and creates new ideas of interpretation with each part. He was in splendid voice yesterday, and shared fully with Miss Garden and Dalmorès in the frequent applause.

Philadelphia Evening Bulletin.—Mr. Scott's "Mephistopheles," from a vocal standpoint, is to be highly commended, as he sings the rôle in a fluent, expressive and dramatic manner, his voice, in volume, resonance and richness of tone, answering to every demand with admirable efficiency. His acting, however, while not lacking in ease or pliancy, and having a certain degree of dash and authority, might advantageously be imbued with more of the spirit of Satanic bravado and diabolical cunning. At times this phase of the character—the sort of suave and insinuating manner of devilish power and assurance that was given to it by Edouard de Reszke and Pol Plançon—was suggested, or momentarily realized, in a way which indicated that Mr. Scott is able to make even more of the rôle than he did on Saturday.

Philadelphia Public Ledger.—Henri Scott did very creditably as "Mephisto." His singing was better than his acting, which was rather perfunctory and conventional, and lacking in spontaneity and conviction. He has a really beautiful voice, and yesterday afternoon it was in fine condition—the "Calf of Gold" song, in particular, was delivered with mellow, lyric fluency.

Philadelphia Record.—Especially commendable was the assumption of the rôle of "Mephistopheles" by Henri Scott. His bearing was dignified and sufficiently diabolic, and he sang with sonority.



—Photo by Matzene, Chicago.

HENRI SCOTT Basso

CONCERT, TORONTO, FEB. 19

Toronto Globe.—Henri Scott, who also made his first appearance here, made a conquest of the audience by virtue of a voice of excellent quality and an interpretation of his music that was always frank and unaffected, free from any artifices to catch public applause. His three solo numbers by Handel, Sidney Homer and Ambrose Thomas, led to an enthusiastic demand for an encore, to which he responded with the "Heart Bowed Down," now rarely heard as a concert number.

Toronto Mail and Empire.—Henri Scott, the chief bass of the Philadelphia-Chicago Grand Opera Company, has a powerful voice, very even and warm throughout its entire range. Mr. Scott shows his lack of experience as a concert stage interpreter, and has many of the mannerisms of the singing actor, but the luscious quality of his voice made all his numbers a delight to the ear.

Toronto World.—Henri Scott proved himself at home in Handel's familiar strains given in sonorous and flexible bass, "Where E'er You Walk," in the grim humor of Sidney Homer's "Pauper's Drive," dramatic and pathetic, and in the clever comedy of the "Drum Major" from "The Cadi." He also sang the solos in the Liszt cantata with excellent taste and effectiveness. In response to an encore to the Cadi number he sang "The Heart Bowed Down," according to the best traditions.

VERDI'S REQUIEM (Chicago Operatic Concert)

Chicago Daily News.—Henri Scott, the new basso, is an elegant singer, making marked impression by the finish of his work and his vocal quality—it had breadth and dignity, and was never blatant.

Chicago Evening Post.—Mr. Scott showed himself thoroughly at home on the concert stage, delivering his aria in excellent style and filling in the quartette with a solid bass.

Chicago Inter-Ocean.—Henri Scott used his fine bass to bring out the beauties of the part allotted to him.

Henri Scott, as *Hunding* in *Walküre*, in Chicago and Philadelphia, displays a sonorous voice and fine diction.

"DIE WALKÜRE"

Chicago Evening Post.—Mr. Scott was excellent as "Hunding"; he was dark and forbidding, the stern master of his home and the avenger of dishonor. Mrs. Osborn-Hannah, Mr. Dalmorès and Mr. Scott had just the feeling for the first act in Hunding's home. Each one fitted into the part in voice and bearing, and that something deeper which comes when there is sincerity in the artistic purpose of people with brains.

Chicago Daily News.—Two other Americans, famed in equal measure for achievement, Henri Scott and Clarence Whitehill, shared the honors. Henri Scott was equally happy in making "Hunding" a human, artistic and picturesque barbarian inspired and inspiring in the big primal motives that underlie the characterization and its savage song.

Chicago Daily Tribune.—Mr. Scott, as "Hunding," completed this admirable cast. He shared the good fortune of the evening and displayed greater vocal powers than he has heretofore demonstrated.

Chicago Examiner.—The "Hunding" of Henri Scott was a vocally adequate one, and he made a sinister appearance as the Wolfing.

Chicago Daily Journal.—The rôle of "Hunding" was also splendidly done. Henri Scott was the incumbent here. He has a beautiful bass voice.

Philadelphia Record.—Henri Scott gave one of the most impressive characterizations of "Hunding" ever witnessed in this city. The music of "Hunding" lies within the most musical part of Mr. Scott's voice, and was sung with a breadth and richness of tone that was gratifying to the ear.

Philadelphia Public Ledger.—Henri Scott's "Hunding" was a "fine figure of a man" indeed, and there was no clearer, purer, better-trained voice heard during the evening. The gestures of command by which "Sieglinde" is dismissed were excellent pantomime.

Milwaukee Daily News.—Henri Scott was a magnificent and properly sinister "Hunding." Physically, and from a standpoint of artistic attainments, he is well balanced for such a part, for he looked thoroughly imposing, and he sang with beautiful volume of tone.

Chicago Record-Herald.—Henri Scott, as "Hunding," was no less admirable, and did the best work that has hitherto been heard from him.

Milwaukee Sentinel.—Henri Scott was impressive as "Hunding," singing the rôle in splendid voice.

Milwaukee Journal.—Henri Scott, as "Hunding," and Clarence Whitehill, as "Wotan," with their big, deep voices, were able, and apparently with ease, to cope with the big spaces of the hall and make themselves understood. Others were not at all times so successful.

Milwaukee Germania Abend Post.—Mr. Scott, as "Hunding," gave a really brilliant rendition. He was truly impressive, both on account of his powerful and serious portrayal of the part, and his wonderful voice, always under control, and the part suited him admirably.

The Milwaukee Evening Wisconsin.—Henri Scott sang with depth and quality the rôle of "Hunding," the huntsman.

Milwaukee Leader.—Henri Scott was most impressive and in good voice as "Hunding."

ACTIVITIES OF THE FEDERATED CLUBS

Notable Program Marks Concert of Chicago Amateur Musicals—Bonci a Treat for Jacksonville Ladies' Musicales—Coshocton, O., Club's Comprehensive Plan of Study—Interesting Year Book of Warren, Pa., Society

THE four hundred and twelfth concert of the Amateur Musical Club of Chicago, on February 26, was an unqualified success. A special feature of the program was the playing of the assisting artist, Cornelius Van Vliet, a 'cellist of unusual ability. The following program was given:

G. Valentini (1670), Sonata (Early Form), Mr. Van Vliet; "Stille Thraenen," Schumann, "Rueckblick," Schubert; "Thanks For Thy Hand," Grieg, "Spring," Henschel, Mrs. Beatrice Fisher Erlinger; Menuet, Debussy, "Russian Cradle Song," César Cui, Serenade, Drigo-Auer, Mazurka, Wieniawski, Mrs. Ina Ensign Hagenow; Introduction, Aria and Scherzo from Sonata, Opus 11, Schumann, Priscilla Carver; Recitativo and Aria "Giunse alfin il Momento," "Deh vieni," Mozart, "Shadow Song," "Dinorah," Meyerbeer, Bessie Andrus; Cantabile, César Cui, Polonaise Fantastic, Wilhelm Jeral, Mr. Van Vliet.

Alessandro Bonci, the great Italian tenor, gave a recital on February 28, under the auspices of the Ladies' Friday Musicales, of Jacksonville. This was the musical event of the year in that city, and the club deserves great credit for providing such a rare treat for the community. Signor Bonci was in perfect voice and gave the following interesting and varied program with his customary ease and finish:

"Se tu M'ami," Pengolesi; "Il Pensier," Haydn; "O del Mio dolce Ardor," Glück; "Vittoria! Vittoria!" Gian Giacomo Carissimi; "At Dawning," Cadman; "At Parting," Rogers; "I Love Thee So," de Koven; Grand Aria from "Matrimoni Segreto," Domenico Cimarosa; "Le Desert," David; "Colette," Chaminade; "Segno Manon Lescaut," Massenet; "Aspirazioni," Montefiore; "Alla Luna," Mascagni; Aria, "Oh Ella Mi Creda," from "The Girl of the Golden West," Puccini.

A regular meeting of the club, preceded by a business session, took place on March 9, with the following program arranged by Mrs. P. C. Perry and Mrs. Richard R. Parks:

Paper, "Sketch of Debussy and His Opera—Pelléas et Mélisande, and of Camille Saint-Saëns," Mrs. A. F. Perry; "I Am Not Fair," Tosti, Mrs. J. C. Darby, Mrs. Orchard, accompanist; "Papillon," Rosenthal, Mrs. Leroy Sheftall; "Florian's Son," Godard, Lucy Bowden, Mrs. Sweeney, accompanist; First Movement of Second Concerto, Saint-Saëns, Mary L'Engle, with orchestral accompaniment on second piano, Mrs. J. C. L'Engle.

The Women's Musical Club of Coshocton, O., meets on alternate Mondays and has devoted the season to the plan of study recommended by the National Federation. There have been meetings devoted to the following subjects: "Beginnings of Music Prehistoric—1200 A. D.," "The Rise of Polyphony, 1300-1600," "The Rise of Instrumental Music," "The Classic Period, 1550-1800," "Early Instrumental Music," "The Rise of Dramatic Music, 1600-1800," "Early Opera," "The Oratorio, 1600-1606," "The Romantic Period in Piano and Song, 1830-1880," "The Music of the Romantic Period." These meetings have been alternately study classes and open meetings, and the programs have been carefully and ably planned. The club has an active membership of forty, with an associate membership of more than fifty. A double quartet of women's voices is under the direction of Mary Gage Mortley, and the study classes are in the hands of Mrs. Voorhes and Miss Clark. On the music program committee are Mrs. McMichael, Mrs. Talmadge and Miss Mortley, the music director. There is a philanthropic de-

partment and a student department. The remainder of the season will be given to the study of "Orchestra and Symphony," "Modern Opera," "English Cathedral Music" and "American Music."

The Philomel Club, of Warren, Pa., sends a beautiful year book. This is the fifth year in which the federation plan of study has been followed and this "Russian Year" has been found most interesting. One afternoon each month has been given to the study of "Russian Musical History" with a short paper read at one of the open meetings. The season opened most appropriately with a program headed by the Russian national hymn. The year book is beautifully illustrated with prints of the various Russian composers whose works have been studied and the programs are varied and comprehensive. Among the events of the season was a public recital in November by Franklin Cannon. Mme. Julia Rivé-King and Mrs. Bloomfield Zeisler are artist members of the club. Franklin Cannon and Mrs. Mary Atwater Kelsey, a former Federation president, are special honorary members. The Philomel owns a large number of books of reference, fiction, biography on general musical subjects, which form a musical library section in the Warren Public Library.

E. W. RULON,
Pres. Secretary.

MR. STOCK IN MILWAUKEE

Arthur Shattuck Scores Success as Soloist with Chicago Orchestra

MILWAUKEE, March 16.—Remembering the artistic triumph achieved in Milwaukee by the Cincinnati Symphony Orchestra under the leadership of Stokowski, with Olga Samaroff-Stokowski as soloist, musical Milwaukee turned out *en masse* to hear the Theodore Thomas ensemble, with Arthur Shattuck, a Wisconsin product, as soloist, on March 11, proving that there is a demand here for a permanent symphony orchestra. Mrs. Clara Bowen Shepard, under whose direction the Thomas Orchestra appeared, has been working for a Milwaukee orchestra for several years and was greatly encouraged by the big audience which attended the Thomas concert.

The Thomas orchestra is perfection personified and Frederick Stock wielded the baton with greater artistry than ever before. The program consisted of a Schumann Overture, "Liebesfrühling," followed by Brahms's Symphony in D Major. Then came the event of the evening, Rachmaninoff's "Concerto in F Sharp Minor," selected by Arthur Shattuck to make his Wisconsin debut. Even had it not been so friendly an audience his success would have been as great. The program closed with Rimsky-Korsakow's "Capriccio Espagnol." M. N. S.

Caruso Wins Breach of Promise Suit, but Is Censured by Court

MILAN, ITALY, March 15.—Although Enrico Caruso of the Metropolitan Opera Company was awarded a verdict in the breach of promise suit brought against him by Elisa Ganelli, the shop girl, who sued him for \$25,000, he was severely brought to task by the court when the decision was handed down for his conduct and actions.

He was also ordered to pay all costs of the suit. The decision was made in Caruso's favor, not that he had not promised to marry the girl but under the canons of Italian law there is no obligation devolved upon the parties to carry out the compact. It is said that Miss Ganelli will appeal from the decision.

ZURO TO CONDUCT NEW PRODUCTION FOR MR. FROHMAN



Josiah Zuro, the Operatic Conductor, Who Has Joined the Frohman Ranks

Josiah Zuro, the gifted young orchestral conductor who was for four years associated with Oscar Hammerstein, occupying the post of chorus and orchestral conductor at the Manhattan Opera House, has been engaged by Charles Frohman to conduct the orchestra with the new musical production, "The Girl from Montmartre," which is to be presented in New York early next month. For the rendition of the score of this operetta Mr. Frohman has engaged an especially large orchestra composed of the best musicians available and who have been rehearsing under Mr. Zuro for the past week.

The first presentation of "The Girl from Montmartre" will be made in Atlantic City the last of this month and after a short tour of the nearby cities the production will be brought to New York for a run.

Bonci Delights Madison

MADISON, WIS., March 18.—Mrs. Clara Bowen Shepard, Wisconsin's leading impresaria, gave Madison a rare treat on March 15 in presenting Bonci, the noted tenor, under the auspices of the University of Wisconsin Conservatory, the Y. W. C. A. and the Madison Choral Union. The big university armory and gymnasium was packed. It was the only appearance in Wisconsin of the great singer. M. N. S.

SINSHEIMERS PLAY NEW COMPOSITIONS

Notable First Performances Given Works of Davis, Novak and Kramer in New York

The last concert of the Sinsheimer Quartet took place on Wednesday evening of last week at Rumford Hall, New York, before a capacity audience. Bernard Sinsheimer, first violin of the organization, was again ready with "first time" compositions and presented no less than three new works, a "Theme and Variations," op. 43, by J. D. Davis, an English composer; a short American larghetto, "In Elegiac Mood," op. 30, No. 2, by A. Walter Kramer, and a Quintet for Piano and Strings by Vitezslav Novak, op. 12, in which work Mrs. Bernard Sinsheimer, pianist, assisted.

The first quartet on the program was Schubert's A Minor, op. 28, a work that is as beautiful as it is long, but which always impresses the hearer with the fact that had Franz Schubert lived he would have pruned over his music and eliminated long stretches in his working-out sections, which though beautiful are unnecessary. This applies to the two Piano Trios as well as the quartets and the symphonies. It was played admirably, with good ensemble and warmth of tone.

Considerable interest attached to the new Novak Quintet. Set in three big movements, it contains some of the finest musical ideas that have been heard in new chamber music in some time. The first movement has wondrous breadth and sweep and the slow movement, the theme of which is a "Minnelied from the XV Century," is worthy of Smetana in its compelling melodic fertility and its happy setting for the instruments. Here it must be remarked that Mr. Novak has written for the strings, in contrast to the piano, in a most satisfactory way, far better than do most of our contemporary composers, and the part assigned the piano is colorful and effective. Mrs. Sinsheimer played the difficult score with exceptional success, her technic responding fully to the demands of the music and an artistic sense of tonal balance being present throughout. She never allowed the piano to stand out too prominently, showing by this a fine appreciation of ensemble. The work was received with great enthusiasm and the artists were recalled at the close.

The Theme and Variations by J. D. Davis is a highly interesting piece of writing and shows an able hand. The theme, first given out by the viola, has a decided piquancy of its own, strongly tinged with negro color of the same kind that Dvorak uses so effectively in his "From the New World" Symphony. In making his variations there is displayed much imagination and a fine command of effects obtainable from the four stringed instruments—the presentation of the theme, where the first and second violins play it in unison to the accompaniment of viola and cello in broad pizzicato chords, being especially notable. There was much applause at the close.

"In Elegiac Mood," by A. Walter Kramer, was also well received and was played with much sincerity of feeling and tonal beauty. It proved to be an interesting elegy, straightforward and melodious in style. A delightful Scherzo by Cherubini was also played.

LAURA MAVERICK

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PRESS COMMENT

After Appearing with Russian Symphony Orchestra

Pleasing personality, sings with taste and intelligence; diction admirable.—*New York Press*.

Decidedly favorable impression; splendid mastery of her art.—*Evening Telegram*.

Enunciation most commendable.—*World*.

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MUSICAL REFERENCES IN THE DICKENS NOVELS

AMID all the flood of writing that the Dickens centenary has produced, I have seen only one article, says a writer in London *Musical Opinion*, dealing in anything like an exhaustive way with the novelist's references to music in his works. This is by James T. Lightwood, who I am glad to learn proposes making a little book out of the subject. Naturally, the bulk of Dickens's references to music are secular. But church music and organs are not forgotten. Indeed, in "The Uncommercial Traveller," and in other sketches, Dickens throws much light on the state of contemporary church music. If we may trust him it was not at all in a healthy condition, either in the Anglican churches—where the organs are represented as being wheezy—or in the Nonconformist chapels. In the latter there were, we gather, no organs at all; but the whole assembly sang at "the loudest pitch of their voices." Dickens's view of the music in the village churches is on the whole more favorable. The parish clerk naturally finds a place and a prominent figure is Mr. Wopsle, who "punished the Amens tremendously." References to hymns are few. Only once is a hymn tune mentioned by name and that is when we are told that a dog played "The Old Hundredth" on a barrel organ. On the other hand, Dickens shows a knowledge of the

names of anthem writers in "No Thoroughfare."

In nearly all of his stories Dickens "introduced musical characters or incidents with music as the background." Mr. Lightwood's article is thus summed up in the *London Telegraph*:

"Concerning the flute Dickens waxed playful on more than one occasion. Mr. Richard Swiveller, it will be recalled, came to the conclusion that flute-playing was 'a good, sound, dismal occupation (Aristotle, you may remember, considered it—strangely enough—'bad and exciting') while Mr. Mell's performances on that mellifluous instrument were painfully depressing.' But Mr. Lightwood says that Dickens had more to say about the violoncello than any other instrument. The great humorist called it the 'melodious grumbler,' and among others of his characters Harold Skimpole, Mr. Morfin, and Mr. Charles Tenson were more or less expert performers on it. The unamiable Carker wished that poor Morfin would 'make a bonfire of his violoncello, and burn his music-books with it.' Yet Mr. Morfin continued to solace himself by evoking 'the most dismal and forlorn sounds out of his violoncello before going to bed'—a proceeding which produced in his deaf landlady an unpleasant sensation as of 'something rumbling in her bones.'"

BOSTON ARTISTS' RECITAL

Edward Lankow, Basso, and Miss Plançon, Violinist, in Pleasing Program

BOSTON, March 12.—A recital of much interest was given yesterday by Laurie Merrill Plançon, violinist, and Edward Lankow, the basso, of the Boston Opera Company. The program was as follows:

"Meditation," from Thaïs, Massenet; "Shena Van," Beach; "La Précieuse," Louis Couperin-Kreisler, Laurie Merrill Plançon; "Sapphic Ode," and "Mainacht," Brahms, Edward Lankow; "Las Grenier," "Dreams," "Little Bateese," Drummond, Miss Plançon; "Thy Beaming Eyes," MacDowell; "Si mes vers," Hahn, Mr. Lankow; "Regrets," Vieuxtemps; Serenade, Schubert; Humoreske, Dvorak; Miss Plançon. Mme. Edith Rowena Noyes, accompanist.

Mr. Lankow's concert work is fully up to the standard he has set in his operatic rôles at the Boston Opera House, and he was repeatedly recalled after each group of songs. He has a voice of great richness and beauty, and his enunciation in his German, French and English songs was excellent. He gave an encore to his last group the "Slumber Boat," by Jessie Gaylor, which he sang with great depth of expression.

Miss Plançon distinguished herself both as a violinist and reader. She opened the program with the Massenet number, which she played with feeling, and at once won her audience. In her reading of the three Drummond numbers she showed decided talent. Miss Plançon played as an encore "Two Brown Eyes" and was heartily applauded. Mme. Noyes is a gifted accompanist and did her share to make the concert such a success. A. E.

CHICAGO SINGERS IN RECITAL

Marie Sidenius Zendt and Jennie F. W. Johnson Win New Laurels

CHICAGO, March 11.—Marie Sidenius Zendt and Jennie F. W. Johnson gave a song recital Saturday afternoon in Kimball Hall that attracted one of the largest audiences of the season and presented one of the most interesting vocal programs that has been heard of late. Mme. Zendt showed the brilliancy and flexibility of her voice in a number of operatic arias and gave excellent value to a series of songs. Miss Johnson is one of Chicago's favorite contraltos, and she displayed fine artistry in familiar ballads. Both voices harmonized admirably in several duets. Director John J. Hattstaedt, of the American Conservatory, who directed the concert, declared it was one of the most enjoyable he has heard this season. C. E. N.

The new Russian pianist Sergius Tarnowsky has made, on the whole, a favorable impression in London with his five recitals there.

ASSISTANCE FOR A PRODIGY

MacDowell Club to Send Max Rosenzweig Abroad for Study

The MacDowell Club, which devotes much of its attention to the fostering of talent, placed the seal of its approval on a twelve-year-old violinist, Max Rosenzweig, at its dinner on March 10. The result of the playing of this boy before the club members was the forming of a committee to raise money with which to send Max to Europe for study with Leopold Auer.

This youthful violinist is the son of a barber on the East Side. He had been studying at the Music School Settlement, when some friends interested themselves in the lad and brought him to the notice of Mischa Elman. When Elman heard the boy play he declared that Max would make a great place in the world if only he could get the best training.

During the Winter the lad continued his studies and later he played for Maud Powell, who said that she had never been stirred so deeply by youthful talent since she heard Josef Hofmann at the age of six. Recently Efrem Zimbalist heard the boy's playing and declared "with good training he has every chance of becoming a great artist." The interest of the MacDowell Club now guarantees that Max will receive that training.

SPALDING IN THE SOUTH

Young Violinist Wins Unbounded Applause from Birmingham Audience

BIRMINGHAM, ALA., March 14.—Albert Spalding, the young American violinist, gave a splendid recital here on March 10 at the fourth and last of Mrs. Truman Aldrich's matinee musicales. Mr. Spalding played the "Devil's Trill," Tartini; "Concerto in E Minor," Mendelssohn; Chanson Louis XIII and Pavane, Couperin-Kreisler; Romance in F, Beethoven; two Hungarian Dances of Brahms-Joachim; "Serenade Melancolique," Tchaikowsky; "The Bee," Schubert, and Wieniawski's "Souvenir de Moscow." The young artist won unbounded enthusiasm for his wonderful playing and in response to great applause played a Sarasate of Bach as an encore and the "Prize Song" from "Die Meistersinger."

Charles Washburn, the popular baritone of Nashville, appeared in a recital of children's songs on March 9 and gave a delightful performance.

Birmingham has a new choral club called "The Arion," with 35 voices, under the direction of Adolph Dahm Peterson.

Mrs. Truman Aldrich, Birmingham's pianistic pride, takes up her residence in the East shortly. After a season's coaching, under Mrs. Philip Hale, she will go abroad for two years. L. A. R.

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OVERHEARD IN THE BASEMENT OF THE ITALIAN CLUB

AT the Italian Club there gathered at lunch time the other day, under promise of unlimited spaghetti to be washed down by equally unlimited Chianti vecchio, Ludwig Wielich, who thinks he is a humorist; Viafora, caricaturist; Pietro Alessandro Yon, the organist of St. Francis Xavier; S. Constantino Yon, who teaches "the art of singing in all its branches," and the veteran editor of MUSICAL AMERICA.

As the party waited for Pietro Alessandro Yon his brother, S. Constantino Yon, explained that "Pietro is come soon," adding parenthetically that although his name might suggest that he was a Chinese he was, in reality, an Italian.

Incidentally Herr Wielich explained to the editor that S. Constantino Yon was a fine fellow, and one of the best and most conscientious teachers in New York, while a great future undoubtedly awaited Pietro Alessandro Yon, who had genius as a composer.

At table Viafora amused himself between bites in sketching the party. The result is shown herewith. The size of the editor in the picture is due to the fact that Signor Viafora always "sees double" when he meets a member of the press!

Herr Wielich having surreptitiously obtained a bottle of Spanish red wine, the conversation started with a dissertation by the editor on the qualities and comparative merits of the wines of France, Germany, Spain and Italy. This led Pietro Alessandro Yon to assert that any man who gave thirty-seven lessons a day could not afford either the time or the money to drink wine, except by invitation of the millionaires of the musical press. At this Herr Wielich bowed profoundly. If he is not yet a millionaire he has hopes.

"It ees difficult for an Italian to get acclimatise," exclaimed Pietro Alessandro, "and when I come here first I feel as if I want to kill a man every minute! But now I have succeed, and I lik-a New York very much!"

Again Herr Wielich bowed. The Editor suggested that there were others, as there are now over a million Italians in Greater New York!

"You are an organist?" enquired the Editor, as he was helped to his third plate of spaghetti.

"He ees," gently interposed S. Constantino Yon. "An organist with convictions and ideals," added Pietro Alessandro. "I like-a not the modern music in the church! The service it ees holy! The Pope ees right! We should use the old Gregorian music in the church! That ees in the character of our religion in the early days. It help to a calm, spiritual condition of the mind!"

"I have often thought that modern music given by operatic artists in a church is apt to distract rather than to dispose the mind to peace and prayer," added the Editor.

"You know," interjected S. Constantino

Yon, "my brother is study with Renzi, of San Pietro, in Rome!"

Herr Wielich bowed again, evidently in appreciation of the honor of being in such company.

"You know," whispered Viafora, "S. Constantino, he also have ideas and ideals about singing, but—"

"There should be examination, diploma



Viafora's Pencil Impressions of a Foregathering at Luncheon in the Italian Club, One Day Last Week. Left to right: Ludwig Wielich, Pietro Alessandro Yon, S. Constantino Yon, Viafora Himself, and John C. Freund, Editor of "Musical America"

for the teacher," said Pietro Alessandro. "It make me tired to see so many who say they can teach, when they know-a nothing! How can a man teach when he know-a nothing? Eh?"

Again Herr Wielich bowed! "But," suggested the Editor, "if you are to have examinations to decide as to competency, how will you select the examiners? What is to be the standard? You will find the most complete disagreement even among acknowledged experts. Only the other day a teacher of the highest standing told me that a certain other teacher, also of the highest standing, was nothing but 'a voice-ruiner,' and he could prove it. Later when I referred the question to a third eminent professor he told me—in the strictest confidence—that both the first two were 'charlatans!'"

"It ees to laugh," said Viafora sweetly. And again Herr Wielich stopped the process of mastication sufficiently to bow! "But if there is trouble with the singing teachers that is nothing to the throat specialists," continued the Editor.

"Hush!" whispered Herr Wielich as some Chianti meandered over his chin, "the great throat specialist of the Metropolitan, Dr. Mariofiotti, is at the next table!"

"And right over there is Coroner Acritelli ready to sit on the corpse!" said S. Constantino Yon, under his breath.

"Oh! La! La!" interposed Viafora. "If the singers can withstand the musical critics they can withstand anything and everything!"

"Will you smoke an Italian segar?" said S. Constantino Yon, as he produced a dark, thin object about two feet long.

DRUMS OF ORCHESTRA HIDE GREAT COMPOSER

Too Poor to Publish Work, Fanella Copied Music—Found Accidentally by Paris Conductor

PARIS, March 9.—Gabriel Pierné, conductor of the famous Collonne Orchestra, is the discoverer of a new composer, who may yet set the world afire. He is Ernest Fanelli, who for years has been playing the drums and cymbals in various orchestras, and is now sixty years old. Too poor to publish his work, and too poor even to devote any time to composing for many years, he has been earning small sums by copying music. And it was through his work in this direction that M. Pierné learned that he was a composer. The conductor, who had some copying to be done, asked Fanelli to show him a sample of his work, and the old man presented a carefully done composition. But it was not alone the neatness of the work itself that struck M. Pierné. The composition was a fine work of musical art, and when asked who the author was the humble drummer replied that it was himself. He then told the conductor of the poverty which had prevented him from composing for many years, and said the composition which he had shown was a work he had done more than twenty years before.

Recently M. Pierné led the orchestra in one of Fanelli's compositions, not disclosing the name of the author, and at its close the professional musicians who heard the work showered great applause. M. Pierné walked over to the old drummer, and shook his hand, and when the author was thus disclosed the applause was redoubled. Then Fanelli broke down and cried.

A fund will be raised for Fanelli in order that he may devote his time henceforth to composing, and it is declared that his work is of the highest order.

Nordica Opens Southern Tour

Mme. Lillian Nordica's Southern tour, under the direction of Frederic Shipman, opened at Norfolk, Va., on March 2, to a crowded house. Great interest had been evinced in the diva's coming. The morning the sale of seats opened the entire gallery and balcony were completely sold out and over half the ground floor reserved. Mme. Nordica, fully recovered from her recent illness, was in fine voice, and gave a program ranging from heavy operatic arias to Southern melodies, as the great diva sang "Mighty Lak a Rose" for one of her encore numbers. Nordica's singing of this quaint negro lullaby is a thing never to be forgotten, for the touching tenderness she gives it converts it almost to the rank of a classic.

Rosalie Wirthlin in Canada

Rosalie Wirthlin, the contralto, who has achieved such success in concert and oratorio since her recent advent from St. Louis, appeared in Toronto at the performances of the "Messiah" and the "Elijah" with the Festival chorus, on the 12th and 13th, and gave an afternoon joint recital at the MacDowell Club on the 19th.

"Thanks!" said the Editor. "I tried one in Naples last year."

"Perhaps you did not cut heem in halves," suggested Pietro Alessandro. "You should have cut heem, so!"

"Take a cigarette with me," said Viafora, as he pulled out of his vest a white object 9x4! "Those musician they do not know how to smoke! It ees to laugh!"

As the party broke up the Editor was escorted out by Pietro Alessandro on one side and S. Constantino on the other, while Viafora followed, with Herr Wielich bringing up the rear and bowing to imaginary hallboys and porters. CHERUBINO.

Young People's Concert in Brooklyn

The last of the New York Symphony Young People's concerts in Brooklyn's Academy of Music is always religiously devoted to a Wagner program, and this year was no exception to the rule. On last Saturday a really representative audience started in with the "Flying Dutchman" overture and sat through to a "Meister-singer" prelude-postlude, which contained everything from *Tannhäuser's* pilgrimage to Rome to the Good Friday Spell from "Parsifal," the latter bringing Mr. Mannes forward in solo passages. There was also the Dance of the Apprentices and of course the Song to the Evening Star. N. de V.

Damrosch-Kubelik Tour in South

Beginning on April 27 the New York Symphony Orchestra, Walter Damrosch, conductor, will tour through the South, giving concerts in the principal cities. Jan Kubelik, the violinist, has been engaged as soloist.

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"QUO VADIS?" NOT TO BERLIN'S LIKING

Better Music Can Be Heard at a Moving-Picture Show, Says Critic — A New Symphony by Hausegger — Americans in Important Concerts

European Bureau of Musical America,
Berlin, Goltzstrasse 24,
March 3, 1912.

THAT the so-called opera, "Quo Vadis?" has also entered Berlin calls for no rejoicing. At the Berlin Kurfuersten Oper this latest eccentric operatic product was given as well and as badly as most works at this institution. It is not our intention to be malicious, but we mean to be accurate. "Quo Vadis?" has no place in the realm of true art. There is absolutely no excuse for any operatic director, either in Europe or in America, for selecting such a work for production. With its spectacular scenic pictures it would unquestionably have a tremendous success as a pantomime in a circus or in a large variety theater. These pictures include about everything that establishments such as those mentioned could produce to the frantic delight of the gallery. But as for the music I am perfectly conscientious when I say that one may hear better, more significant and more expressive music at a moving-picture show. It would be to laugh were it not so sad. Sad, that in the chase for something new in opera we have come to this!

A young pianist of extraordinary promise is Bessie Birdie Caplan, who was heard in the Beethoven Hall on Saturday, assisted by the Philharmonic Orchestra under Kunwald. Her program comprised the C Major Concerto by Beethoven, Grieg's A Minor Concerto and a number of smaller solo compositions. Her promise consists in her delightfully individual temperament. Of course, as usual with impulsive personalities, her ability is at times not equal to her intentions and the result is incompleteness. Very praiseworthy were Miss Caplan's renditions of the two Chopin Etudes, Nos. 6 and 4 and especially of the "Rigoletto," Paraphrase of Liszt. In this letter number especially the several parts of the quartet were brought out in good relief.

On the occasion of the sixth symphony concert of the Royal Orchestra under Strauss opinions diverged with regard to Sigmund von Hausegger's new symphony, which had already had a successful hearing in other German and Swiss cities. The opposition this performance called forth was certainly unusual for Berlin, and this is regrettable, for, however the work may be criticised the artistic personality of the

composer stands above reproach. This symphony, like every creation of a pronounced individuality, is not lacking in odd characteristics, yet, withal, it contains so many really valuable features that before final judgment is passed a second hearing would seem advisable and under more favorable conditions the chorus needs to be arranged more effectively, and possibly a more conscientious preparation could be made than was the case at this concert. Hausegger has given this work the title "Symphony of Nature," and has intended it for a tone painting in the most pronounced sense. It is in this descriptive music that Hausegger's greatness lies and not in beauty of melody.

Clara Butt, the vocal phenomenon from the British Isles, was heard in her second concert this season in Beethoven Hall on Monday. Unquestionably Mme. Butt's contralto is a very exceptional voice. Her chest and medium tones are extraordinarily voluminous, but the former especially should be utilized with considerable discretion. In fact, with such imposing vocal means, one regrets that not more technical and intellectual artistry has been attained. Yet it behooves us, in all fairness, to note how cleverly the singer has equalized her three registers. The concert-giver was again assisted by her husband, the baritone, Kennerly Rumford, who sang a duet by Boieldieu with his wife, songs by Brahms and several French chansons. His schooling still lacks the finishing touches, but he showed himself possessed of artistic temperament.

New "Hamlet" Overture

In the ninth Philharmonic concert interest was centered on a novelty entitled "Hamlet," an overture by A. S. Tanejew. The theme of this work is in itself an interesting invention, which has been most cleverly elaborated and instrumented. Yet, for the general public, the work is decidedly too ponderous. It was given a courteous but not enthusiastic reception by the large audience.

After this premiere Teresa Carreño played Tschaikowsky's B Minor Concerto as only she can play it. A work such as this, so grateful to a pianist of ability, played by such an artist as Mme. Carreño, consoles us for the many eccentricities manifesting themselves nowadays and with increasing frequency in composition and piano playing. That the significance of the work and the artist was appreciated by the public was made evident by the nine or ten recalls of the pianist. The second part of the concert consisted of the Symphony Fantastique of Berlioz, which Nikisch, with the Philharmonic Orchestra, rendered to perfection.

An American violinist of very considerable ability is Jacques Kasner, who was heard in the Klindworth-Scharwenka Hall last Sunday. In an extensive program devoted to compositions of Tartini, Mozart, Sinding, Tschaikowsky, Kreisler, Massenet-Marsick and Paganini the young artist had ample opportunity to demonstrate his violinistic merits to the best advantage. Exquisite bowing, admirable left-hand technique and musical precision are his leading attainments—certainly a foundation upon which great things may be accomplished!

Julia Culp, the popular German concert singer, again sang before a full house at her third concert this season. Erich Wolff, who accompanied, is rather an assisting artist than a mere accompanist. With songs by Richard Strauss, Jensen, Schubert, Lessmann and ancient French chansons, these two fine artists again awakened the enthusiasm which has come to be almost proverbial when they appear.

Irene Sanden, the classic dancer, gave another soirée at the Künstlerhaus on Sunday evening. With her rare talent for dancing and expressive plastic features Miss Sanden is an admirable interpreter of classical and modern music. Of course, even with these attainments she would not be equal to her task, did she not also possess an intimate knowledge of music. The artist was ably assisted by some of her pupils and by L. T. Gruenberg at the piano behind the scenes, who was also represented on the program as composer of the "Danse Coquette." The large audience accorded the artists a sincere and well-deserved ovation.

Francis MacLennan, the tenor, and his wife, the soprano, Florence Easton, both of the Berlin Royal Opera have left for England and Scotland where both will appear in Wagner operas in English. Their performances will include the "Ring" and

"Die Meistersinger" and Florence Easton has been engaged besides to sing the part of *Elektra*, which she has prepared under the personal supervision of Richard Strauss.

Cordelia Lee's Second Appearance

At her second concert on Wednesday the young American violinist, Cordelia Lee, made an even better impression than on her first appearance about a week ago. Conception, bowing, technique and musical temperament, all seemed superior. With a somewhat greater regard for precision in her attacks and a little more repose Miss Lee is bound to gain an enviable reputation among the chosen few of her fellow artists. Her success with the audience, especially with Kreisler's delightful "Caprice Viennois," was indisputable. I cannot refrain from according her especial praise for her performance, in view of the drawback her accompaniments by Kurt Striegler must have represented.

The Spanish-American pianist and teacher, Alberto Jonás, has received a letter from Kapellmeister Werner, of Breslau, as follows: "Without exaggeration I may tell you that your pupils and the young artists recommended by you are among the very finest that have ever appeared as soloists in my symphony concerts during all the years of my activity in Breslau." Such unusual praise from one of the most noted German conductors speaks volumes for the really remarkable success of Jonás's pupils in Germany.

Kapellmeister Rottenburg, of the Frankfurt Opera, has been engaged to conduct the "Ring" and "Tristan und Isolde" at Covent Garden in London during the coming season.

Severin Eisenberger, the pianist, gave a very successful piano recital in Danzig last week.

The Wonderful Lilli Lehmann

At her last concert in the Philharmonic, when her program consisted entirely of songs by Schubert and Schumann, Lilli Lehmann, the incomparable, surpassed herself. There were a few recent years when one regretted that Mme. Lehmann should jeopardize her wonderful reputation by prolonging her career unnecessarily. And now, without a warning, as it were, this extraordinary woman stands before us once more almost as sublime and youthfully brilliant as during the best days of her zenith. Of the many concert artists I have heard there is none who sings Schumann's "Nussbaum," "Wer machte dich so krank" and Schubert's "Du bist die Ruh" as Lilli Lehmann sang them last Friday. Such depth of feeling, such wealth of expression and—most astonishing of all—such a rejuvenated beauty and flow of tone are heard but few times, or shall I say "once," in a man's life.

Cornelia Rider-Possart, the pianist, who goes to America next season, was the soloist at the last popular Philharmonic concert. Mrs. Rider-Possart played Mozart's B Minor Concerto, No. 15, with splendid style and the graceful tone-coloring so requisite for a Mozart composition, but which is so frequently lacking in the renditions of other pianists. With the lucidity and conciseness of the profound musician and the natural interpreter of Mozart, aided by her finished technique, the artist rendered this work to perfection. The orchestra, under the able conductorship of Kunwald, was admirable.

The Komische Oper calls forth our esteem, for decided progress is to be noted in each new performance. After the successful production of Marschner's "Vampire," the management has now put Mozart's "Magic Flute" on the boards. This would seem to be a risky thing to do in a theater of comparatively small dimensions. That in spite of all difficulties the performance was, in the main, decidedly successful is deserving of the greatest praise. Staging, ensembles, orchestra and for the greater part the soloists, were most satisfactory. At present the nightly opera at this institution is "Undine." One must understand the Germans' worship of Lortzing to appreciate the reasons for producing this work so frequently.

At his recent piano recital in Bechstein Hall I was more impressed with Ralph Leopold than on the occasion of his concert with the Philharmonic Orchestra several weeks ago. In the more intimate atmosphere of a recital, his splendid musicianship appears to superior advantage. Leopold is a thinker in his piano playing and as such does not at times display as much temperament as he might. But he is beyond question a pianist with artistic feeling and taste, and his technique may be relied upon to carry out his artistic ideas to perfection. With the lucidity which makes the execution of a composition seem almost simple and of which only the real artist is capable, he gave us a veritable

musical analysis of the Bach-Bülow "Chromatic Fantasia and Fugue." In the rest of his program, devoted to Schytte, Chopin, Debussy, Brahms, d'Albert and Liszt, Mr. Leopold proved himself conclusively a pianist of whom much may be expected.

Carl Flesch's Recital

In the Beethoven Hall, on the same evening, Carl Flesch gave his second and last recital of the season. Carl Flesch is one of the world's best violinists, and they can be enumerated on the fingers of one hand. Flesch is a master in his bowing, his profound musical conception and his self-contained style. A somewhat greater manifestation of temperament might be appreciated, but in his artistry Flesch is beyond criticism. I heard the last movement of Dvorak's romantic pieces, Op. 75, and the "Havanaise" of Saint-Saëns played with inimitable artistic bravura. The concluding number, Paganini's Fantasia on a theme from Rossini's "Moses," that feat of virtuosity, played on the G string alone, was rendered in a manner that compelled amazement even though one may be averse to such tricks. There seems to be no feature of violin playing omitted in this composition for one string. It seems unnecessary to record the enthusiasm Flesch awakened among his auditors.

Mahler's Eighth Symphony, the so-called "Symphony of the Thousand," is to be given a hearing in Berlin this Spring. On the 17th and 18th of May the work will be produced in the Circus Schumann with the augmented Berlin Philharmonic Orchestra, the Hasting Boy Choir of Berlin, the Riedelverein of Leipzig and five other choral societies of the same city and eight soloists. The conductors will be Dr. Georg Goehler of Leipzig and Willem Mengelberg of Amsterdam.

Of Wynni Pyle the press of Stettin, where she was recently heard in concert, speaks in the most flattering terms. Miss Pyle, who, as our readers know, is an American from Texas, was a pupil of the Spanish-American pianist, Alberto Jonás.

Enrico Bossi, the famous Bolognese composer and organist, was heard in the Sing Academy recently, assisted by his artistic compatriot, Arrigo Serato. Bossi began the concert with Bach's Préludium and Fugue in E Flat Major, which he rendered in the style of the master organist. Serato played a sonata of the Florentine composer, F. M. Veracini (1685-1750) with exquisite taste and finished technique. Furthermore, there were three organ compositions by Bossi himself—an interesting Legenda and the Hora Mystica, imbued with a sacred atmosphere, as well as a Studia Sinfonica, which represents a difficult task for the performer, especially with regard to the pedaling.

An interesting recital by the soprano, Anna El-Tour, revealed an artist gifted far beyond the ordinary and possessing temperament and artistic taste. Hers is an exceptional voice, but it is not well placed. Her tone is in the pharynx and develops only when the singer employs force. This may deceive her and many of her friends, for the tone astonishes by its brilliancy and volume. Yet the initiated regrets that the utmost possible is not being made with such splendid material, aided by such artistic intellect and temperament.

The annual concert, followed by a ball, of the German Theatrical Association, took place in the Philharmonie on Saturday. All the operatic stars and other distinguished musical artists attend this festival as well as personages of note in the political world. The ever young Francesco d'Andrade was there, enjoying all the feminine freshness and beauty which surrounded him, but not in his famous rôle of *Don Giovanni*; his charming wife was also present. Albert Niemann, formerly Germany's famous tenor, was to be seen in another box behind a champagne glass that was never empty. Frieda Hempel, Felicia Kaschowska and other artists appeared as much at home here as at their official functions.

The concert which preceded the ball gave the guests an opportunity to hear several artists of note. Mme. Felicia Kaschowska, the prima donna, sang the prayer from "Tosca" with magnificent expression and "Cecilia" by Richard Strauss with dramatic voice and accent. A full-blooded artist in the highest sense is this woman, who seems to give her very soul to even the minutest detail.

Prof. Issay Barmas played several compositions by Tschaikowsky and Schumann with finished technique, and the bass, Theodore Lattermann, of the Hamburg Opera, sang Schumann's "Two Grenadiers" fairly well and the bass aria from Lortzing's "Waffenschmied" superbly.

Further selections were given by the tenor, Jan Nadolowitsch, and the coloratura soprano, Sophie Heymann-Engel.

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BOSTON MUSIC CLUB MEETS

Recital of Songs Preceded by Interesting Talk by Mr. Gideon

BOSTON, March 18.—The second of the three meetings being given by the Boston section of the American Music Society, Helen A. Clark president and Henry L. Gideon, music director, was held at the home of Mrs. Kehew on March 13. The membership of this reorganized society is steadily growing. The program consisted of a recital of songs preceded by an interesting and helpful talk on the publishing of American music by Mr. Gideon.

Mme. Caro Roma, the New York prima donna, interpreted two of her own compositions entitled "Prayer," from "Wandering One" song cycle, sung in monotone, and "The Moaning of the Sea," from "Sea Songs." She gave a personal charm to her songs with her rich, clear voice, and sang with that expressiveness and sympathy that have won for her high standing in the music world. Edith Granville Filer made her first appearance in Boston with gratifying success, singing "O Sea," Caro Roma; "Awake, My Heart to be Loved," Henry Gideon; "A Pine Tree Stands Lonely," Lily Strickland; and "May," Mary Carr Moore. Other numbers included "Sun-blest are You," Melville; "Peasant's Lullaby," Gideon; "Beyond the Sunset," Tours, by James Westley White, and a group of songs composed and sung by Annie Andros Hawley, entitled "Awake, 'tis the Dawn," "My Treasure Trove," and "Gay Butterfly."

Mr. Gideon distinguished himself, not only as a composer—two of his compositions being sung successfully—but also for his informal talk to the society and his accompaniment work. A. E.

Maud Powell in Milwaukee Recital

MILWAUKEE, March 18.—Maud Powell, violinist, was greeted by a packed house in her matinee recital at the Pabst Theater, under the direction of Mrs. Clara Bowen Shepard last Sunday. Miss Powell was assisted by Mrs. Olive E. Atwood, a Milwaukee pianist, a former pupil of Fannie Bloomfield Zeisler, who has appeared in many cities but made this the occasion of her first public appearance in her home city. Miss Powell has always been a great favorite in Milwaukee and her annual visits have formed one success after another. M. N. S.

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FELY DEREYNE WITH THE BOSTON OPERA

French Soprano Continuing Her Success
Attained with Montreal Company—
To Sing Abroad this Spring

BOSTON, March 16.—Fely Dereyne, the petite and charming French prima donna soprano, has again been singing before Boston Opera audiences in performances of "Faust," "Bohème" and other operas, after finishing her season as one of the first members of the Montreal Opera Company.



Fely Dereyne, Soprano of the Boston and Montreal Opera Companies

During the early part of the season Mlle. Dereyne sang in several productions of "Mignon" here, which proved to be of engrossing interest. She brings to such rôles as *Tosca*, *Marguerite* in "Faust" and the *Manon* of Massenet, which are among her favorite parts, high intelligence and musicianship. She made her debut as a member of the Montreal Opera Company November 9 last, in a magnificent performance of *Carmen*, the *Don Jose* being Edmond Clément, and later achieved immense success in "Tosca," "Faust," "Manon," "Mignon" and "Bohème."

Mlle. Dereyne was selected for the title rôle in Charpentier's "Louise" at its first performance by the Montreal Opera Company, and was most warmly applauded by public and critics. She also sang in the first performance by the Montreal company of "Chemineau," by Leroux. In Quebec, on tour with the Montreal company, she sang in "Carmen," and in Toronto "Louise" and "Mignon." She has not confined her attention entirely to opera this season, and has appeared in concert with notable success in Utica, N. Y., and other places.

At the close of the Boston Opera season Mlle. Dereyne will spend a week or two in New York making phonograph records from "Louise," "Manon," "Carmen," "Mignon" and "Tosca." She will then go to Europe for a series of operatic performances at Vichy, France. She will spend some time at her villa with her mother and sisters in Marseilles and later during the hot weeks of Summer will be in the mountains. It is probable she will return to America next season to sing in opera. D. L. L.

Fannie Bloomfield Zeisler had not appeared in England since 1898 before her recent London recital.

PIANO AND VOCAL RECITAL

Carolyn Beebe and Francis Rogers in
Interesting Program

Carolyn Beebe, the pianist, presented the last of her series of Lenten concerts on March 13, at the New York residence of Mrs. George M. Pyncheon, with the assistance of Francis Rogers, the baritone. Coming after her concerts of chamber music, Miss Beebe's program on this occasion was welcome as showing the pianist in the light of an accomplished solo artist.

Miss Beebe went through the program under a severe mental strain. She had broken her glasses during a recital on the preceding evening, a piece of glass lodging in her eye, and necessitating an operation in order to remove it.

Of her solo numbers Miss Beebe made a special appeal with the Schumann "Nachstück," in F major, to the performance of which she gave the proper devotional feeling; the same composer's "Träumewirren," in F major, a set of Chopin pieces, in which she was at her best, and in Liszt's "Le Rossignol," which was played with the utmost clarity.

In two groups of songs Mr. Rogers made a distinctly favorable impression, with Mrs. William S. Nelson as an efficient accompanist. Sarti's "Lung dal Caro Bene" was delivered artistically, as was also Bunge's "Der Sandträger," in which the baritone gave a graphic portrayal of the peddler with his cry of "Sand! Sand!" Of equal interest were the Rubinstein "Since First We Met" and Bruno Huhn's "Invictus," which gained its usual storm of applause with Mr. Rogers's strong rendition.

PORTLAND ORCHESTRA CONCERT

Splendid Program by Conductor Bayley
—Harold Bauer in Recital

PORTLAND ORE., March 18.—The Portland Symphony Orchestra gave its fourth regular Sunday concert recently, and although Sunday is not a good day for concerts in this city the orchestra always draws an immense audience. The organization has been augmented to sixty pieces and is composed of the best musicians in the city. The program was the best ever given by Conductor Harold Bayley. Mendelssohn's Overture to "A Midsummer Night's Dream" was followed by the Brahms Symphony, No. 4, in E Minor, and a Tchaikowsky Waltz, all of which were played admirably. Pierné's "Guardian Angel," for strings only, was another selection that caught the fancy of the audience. "Ronde D'Amour," by Westerhout, and German's "Gypsy" Suite closed the concert.

Harold Bauer, the eminent pianist, gave a recital recently at the Helig Theater, and won new laurels by his magnificent playing. H. C.

The next Birmingham (Eng.) Triennial Music Festival, to be held in October, will be conducted by Henry Wood, succeeding Dr. Hans Richter.

"AN HOUR IN MARIE ANTOINETTE'S SALON"

Charming Program in Setting of Olden Time Gives Pleasure to New York Audience

"An Hour in Marie Antoinette's Salon" was the novel form of a recital presented to New York by Frances Pelton-Jones at Sherry's on March 14, in a season already productive of many unusual musical entertainments. When the curtains were drawn aside the artists were found in appropriate costumes in a representation of the French Queen's drawing room. Instead of leaving the platform after their individual numbers, the artists so carried out the program as to preserve the illusion that they were friends of Marie Antoinette enjoying an evening of music in her salon.

While the program was supposed to represent the composers of Marie Antoinette's period, a wise latitude of choice admitted compositions of other periods which fitted into the olden-time atmosphere. Particularly delightful were the old Scotch and traditional songs offered by Mabel Beddoe, the Canadian mezzo-contralto, who made her bow to the New York public on this occasion. In voice, personal charm, temperament, and dramatic ability, Miss Beddoe proved a welcome exponent of this intimate type of song. Her delivery of the Yvette Guilbert song, "Ye Old Man," was marked by humorous unction and graphic depiction of character. The Scotch war song, "Wi' a Hundred Pipers," was given a spirited presentation, with dramatic contrasts well preserved. As an encore the Canadian artist sang "My Old Kentucky Home," bringing out fresh beauties of pathos and emotional feeling in the Foster ballad.

Another artistic success was won by Paul Dufault, the gifted tenor, whose excellent vocalization and clear French enunciation were altogether admirable. In Lully's "Bois Epais" and a fifteenth century song, "En passant par la Lorraine," Mr. Dufault contributed greatly to the afternoon's entertainment. As a final number he gave a sprightly performance of the Guilbert favorite, "The Keys of Heaven," in duet form with Augette Forêt, soprano.

The only number by a modern composer was Kramer's old English dance, "In Elizabethan Days," written in the antique mode, and so fitting in with the idea of the program. This was well played by the young violinist, Hendrika Troostwyk, who also made a pleasing impression with a "Canto Amoroso," by Sammartini.

Miss Pelton-Jones played the various accompaniments on a harpsichord, and also contributed some interesting solos illustrative of the qualities of that almost obsolete instrument.

Siegfried Ochs, whose Philharmonic Chorus in Berlin recently sang "Judas Macabæus" at the special wish of the Kaiser, has been decorated with the Order of the Crown in the third class.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

TWO sets of strongly individual piano pieces* by Arthur Hinton are published by D. Rahter, Leipsic. They are "Trois Morceaux Caractéristiques," op. 23, embracing "Rigaudon," "Souvenir," and "Burlesque" and "Quatre Bagatelles," op. 22, containing "La Coquette," "Scène d'Amour," "Rêverie à Deux" and "La Capricieuse."

Mr. Hinton, who occupies a place among modern British composers, may lay claim to having produced some of the best piano music that has come out of England in recent years. His Piano Concerto has been heard at the hands of his celebrated wife, Katharine Goodson, who at her recent recital at Carnegie Hall, New York, played a Romance and an Étude Arabesque of his with most gratifying results.

In the pieces mentioned at the beginning one finds rare creative ability combined with a technic in composition that is praiseworthy in every detail. In op. 23, the perfectly charming "Rigaudon," though tinged here and there with the old flavor, which Rameau and Couperin loved so dearly, is full of modern spirit; it is, as it were, the old dance reincarnated. The "Souvenir," an Andante con moto in A Major, triple time, is a flowing melody, with an accompaniment in eighth notes that suggests Brahms by its cross-rhythm. In spite of its apparently calm and tranquil opening it works up to a big climax, followed by a lovely Coda, in which a new setting of the original theme is given out in the left hand with subtle effect. The "Burlesque" is all that the title implies and is managed with great skill; it is replete in telling modulatory bits and there is true humor to be found in it. The set is dedicated to Sir Alexander Mackenzie.

A lively and graceful intermezzo, "La Coquette," is the first of the bagatelles; it is difficult technically but exceedingly brilliant and should make a splendid recital number. The "Scène d'Amour" is conceived with wonderful melodic fertility, as is the "Rêverie à deux," a love song of much beauty. In "La Capricieuse" Mr. Hinton again approaches the dainty and the fanciful and the composition is remarkable in its brilliancy and finished style. The bagatelles bear a dedication to the Viennese master, Theodore Leschetizky.

Both groups show a creative ability that commands attention through a sense of both the harmonic and the melodic, too rarely found in contemporary music. The short lyrical composition is quite as difficult to produce as is the short story. Mr. Hinton has most successfully proved that his ability enables him to write *en miniature*, as well as in the larger forms, and he will receive the sincere commendation of all piano enthusiasts for his sterling work.

A. W. K.

*"TROIS MORCEAUX CARACTÉRISTIQUES. For the Piano. By Arthur Hinton, op. 23. Price, \$1.25. "Quatre Bagatelles." For the Piano. By Arthur Hinton, op. 22. Price, \$1.00 net. Both published by D. Rahter, Leipsic.

* * *

PIANO music by Handel is indeed a rare thing and the publication of two volumes of his compositions† in Schmidt's Educational Series is most timely. Carl Faeltgen, the noted pianist and pedagogue of Boston, has adapted, arranged and edited the two books, which contain some sixteen of the shorter pieces by the old master.

Mr. Faeltgen has selected those compositions which he thought would prove instructive to students and has arranged them in such a way as to make them exceedingly attractive to the young player. The first volume contains an Allemande, Sarabande, Air, Adagio, Allegro, Menuett,

a second Allemande, and Courante. In the second set are an Allegro, Sarabande, Gigue, fugal in style, Fughetta Air, Capriccio, also fugal, an Air with Variations and a second Gigue.

They are carefully edited and fingered and the volumes should be included in the course of piano study by all serious teachers. There is a certain charm in these old pieces, which through the clear and lucid contrapuntal style of their creator prepare the student in a measure for the severer piano works of Bach.

Mr. Faeltgen has done his work with more than ordinary skill and should receive great credit for his practical and always musicianly labors.

†"INSTRUCTIVE PIECES FOR THE PIANOFORTE." By G. F. Handel. Adapted, arranged and edited by Carl Faeltgen. Schmidt's Educational Series, No. 64a-b. Published by Arthur P. Schmidt, Boston, Mass. Two books—Price, 75 cents each.

* * *

THE success attending the first volume of Amy Woodforde-Finden's "Indian Love Lyrics" a few years ago has no doubt had much to do with the bringing out of a second volume,* which now appears from the press of Boosey & Co. The new set of four songs, again to poems by Laurence Hope, is entitled "Stars of the Desert" and contains four songs, "Stars of the Desert," "You Are All that Is Lovely," "The Rice Was Under Water" and "Fate."

The same characteristic touches are to be found in these songs as in Mrs. Woodforde-Finden's other compositions, namely, a strong feeling for the melodic, deeply tinged with Orientalism, which the composer creates in a wholly legitimate manner; the first song, "Stars of the Desert," has considerable breadth and the harmonic scheme is both varied and colorful. The setting of "You Are All that Is Lovely" seems to miss somewhat the character of the poem. Mrs. Woodforde-Finden generally supplies music that completely illustrates the text, but in this song she has written a sort of *Valse Lente* to a poem that requires a more impassioned setting. It, however, has a number of interesting points.

The distinctive song of the cycle is the third, "The Rice Was Under Water," in which the composer gives free rein to her imagination. The song has real expressive qualities and the accompaniment is worthy of close attention, for it gives the impression of a well-planned piece of work, fashioned with great care and thought. "Fate" is effectively written with a splendid opportunity for the voice, the climax being a ringing one and the melody pleasing, though not as individual as that of the preceding song.

Here it must be stated, in full justice to the composer, that an exceptionally good command of what is vocal is displayed throughout the cycle, for which too much commendation cannot be given in these days of unvocal songs. The cycle is, on the whole, a very good one and should find favor with concert-singers everywhere. It is published for both high and low voice.

*"STARS OF THE DESERT." Song Cycle by Amy Woodforde-Finden. Published by Boosey & Co., New York. Price, \$1.00.

* * *

AMONG the new Easter anthems† issued by the Oliver Ditson Company are Adolf Frey's "Thanks Be to God" for mixed voices with baritone solo, H. Clough-Leigher's "Nova Vita" for mixed voices, W. Berwald's "Hark, Ten Thousand Voices Sounding" for mixed voices with baritone solo, Frank G. Cauffman's "They Came Unto the Sepulchre" for mixed voices with soprano, alto and tenor solos, Charles Fonteyn Manney's "I Heard a Great Voice" for mixed voices, with tenor and baritone

solos, Homer N. Bartlett's "On Wings of Living Light" for mixed voices with alto and baritone solos with harp and violin obbligato and "Six Easter Carols" by Kotschmar, Nevin, Deane, Downes, Daggett and Bonner. All are interesting and distinct additions to the literature.

A. W. K.

†NEW EASTER ANTHEMS. "Thanks be to God." By Adolf Frey. Price, 12 cents. "Nova Vita." By H. Clough-Leigher. Price, 10 cents. "Hark, Ten Thousand Voices Sounding." By W. Berwald. Price, 10 cents. "They Came Unto the Sepulchre." By Frank G. Cauffman. Price, 12 cents. "I Heard a Great Voice." By Charles Fonteyn Manney. Price, 16 cents. "On Wings of Living Light." By Homer N. Bartlett. Price, 16 cents. "Six Easter Carols." Price, 5 cents. All published by the Oliver Ditson Company, Boston, Mass.

* * *

A FERTILE fancy is shown in "Three Ballads,"* op. 352, by Reginald de Koven, just issued by the house of Schirmer. While somewhat less pretentious than others of Mrs. de Koven's new songs, the present set is not without marked melodic fluency and variety of harmonic interest. Like most of Mr. de Koven's recent songs the "Three Ballads" have a rather strong modulatory and enharmonic tendency, though these effects are always managed in such a way that the melodic continuity is not broken, while the interest is enhanced.

The first of the ballads, "Three Roses,"

is in a flowing six-eighth measure and maintains the ballad character through a harmonic scheme somewhat more involved than is usually expected with the ballad. Good attention is given to diction and the workmanship is careful throughout.

The second, "The Dewdrop," is simpler in scheme, although showing in places how striking modern harmonic effects can be made to conform to simplicity and directness. The melody has phrases of gracious charm that remain in the memory. The poems of these first two of the set are sprightly sentimental fancies by Fred G. Bowles.

A melodic freshness beyond that of the other two animates the third, "Adown the Woodland Way," which is perhaps the best of the three. The introduction is a riot of the augmented triad, although this proves not to foreshadow any imitation of the modern French school in the song itself. The melody sings itself breezily, and the accompaniment has a swinging impetus that holds well the rhythmic interest. The song should prove a favorite in its genre.

The poem, in the style of the first two, though of better literary quality than the others, is by G. Hubi-Newcombe. A. F.

*THREE BALLADS. "Three Roses," "The Dewdrop," "Adown the Woodland Way." For a high voice. By Reginald de Koven. Published by G. Schirmer, New York. Price, 60 and 75 cents, respectively.

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THE BUSINESS OF BEING A WIFE

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THROUGHOUT the concert of the Volpe Symphony Orchestra, in Carnegie Hall, she had been the personification of critical attention, but as Conductor Arnold Volpe's baton finished its final beat of the symphony she did not join in the general applause. Two women observed the eloquent silence and as Volpe bowed to the audience, to the members of the orchestra, and then to the box where sat she of the silence, they whispered together.

"It is his wife," said one. "His courtesies to her were a pretty act of acknowledgment to one he owes much. She is the business brains and energy of the orchestra as well as his artistic inspiration. To her activities is due the fact that he has this orchestra, year after year, to lead."

Mrs. Volpe had to become a Hetty Green of the musical world to conduct the finances of her husband's orchestra. A large body of musicians is expensive to keep together, and although already occupied with the tasks of being an expert wife and the mother of two daughters, she stepped into the field of business. This is the eighth consecutive season of the Volpe Symphony Society, and outside of a little help hers has been the burden of keeping it off the financial shoals. To those who imagine a life of luxurious ease for the wives of musical celebrities her daily routine would be a revelation.

With the inauguration of the Volpe Symphony Society Mrs. Volpe saw a chance for her husband to get on. He was too busily engaged with the artistic excellence of the orchestra to be bothered with the details of raising money, and as there was urgent need for a first lieutenant, the place naturally gravitated to Mrs. Volpe. She looked prospective patrons in the eye and told them they had been created by a merciful Providence for the specific purpose of aiding the Volpe Orchestra.

Although she did actually raise considerable money and did the work of three bookkeepers, four stenographers and seven solicitors, there was at the close of every season a really serious deficit.

Deficits do not feaze Mrs. Volpe, however, nor do they take the blaze of enthusiasm out of her wide-awake black eyes, nor the cheery ring out of her vibrant con-



—Photo by Mishkin Studios.

Mrs. Arnold Volpe, wife of the director of the Volpe Symphony Society of New York.

trato. She just smiles fondly at her self-termed "best husband in the husband business" and takes another look at the Social Register to discover another possible patron for the orchestra.

"My ambition is to raise enough money to place the orchestra on a firm financial basis," she said the other day. "I would like a sufficient guarantee to pay the members of the orchestra, so that they could give more time to rehearsals. And I'll do it. I'll talk to everybody in the city who has an ear for music and a bank account—if it is necessary."

"Our satisfactions are entirely artistic; we get no money for our work. Never has there been a season when Arnold or I have taken or been given one cent for our time, worry and energies. My greatest enjoyment is in the Summer concerts in Central Park, which are given by Mr. Volpe and the orchestra. If you could only see the evidences of appreciation that Mr. Volpe receives from those who listen to him in the Mall. The flowers! the candy!

"About that offer which the Seattle Symphony Orchestra extended to Mr. Volpe, to become its conductor. No inducements, no matter how flattering, could take us from the Volpe Symphony Orchestra of New York; from the place it occupies in our minds and in our hearts. We started the Volpe Orchestra. It has done good work; it can do more. It needs help—the help of men and women and money. But 'I'll fight it out along these lines if it takes all Summer.'"

FLONZALEYS AND LILLA ORMOND IN NEW ORLEANS

Noted Quartet and Young Boston Soprano Showered with Applause by Two Large Audiences

NEW ORLEANS, March 9.—An audience that taxed the capacity of the Grunewald Convention Hall applauded the Flonzaley Quartet's magnificent playing last Monday evening. Such perfection of ensemble was heard here but once before, and that was when the famous organization filled its first engagement in this city. The four artists composing the quartet could not have been other than delighted with the cordiality of their reception. Thanks are due the Saturday Music Circle, which is responsible for the memorable evening. Mrs. Mark Kaiser is the president of the Circle; Mrs. O. Joachim, vice-president, and Mrs. I. I. Lemann, secretary. The vocal director is Mrs. F. W. Bott, and the piano director is Corinne Mayer, pupil of Harold Bauer. James Black, a young pianist of merit, is the accompanist.

Lilla Ormond gave a song recital under the auspices of the Newcomb School of Music, the head of which is Leon Ryder Maxwell. Miss Ormond revealed a mezzo of quality, which seemed at its best in songs requiring fervor and intensity. The beautiful young singer was warmly applauded throughout the evening and was forced to give several encores. Daisy Green played the accompaniments excellently.

The Southern Choral Club is rapidly becoming a great factor in local music. Robert Lawrence, the director, proved by the first concert recently held that the club will shortly become a choral society of the first rank, capable of taking its place with the best in the country.

H. L.

DEAF "HEAR" ORGAN MUSIC

Pupils of New York School Also Sing to Instrument's Accompaniment

That the deaf can hear was demonstrated early this week when a class of students of the New York Institution for Instruction of the Deaf and Dumb attended a performance at the Kinamagor Theater in New York. This theater is located in what was formerly Mendelssohn Hall, and the great organ of the hall is still in place and is used in the performances. The organ was played and the pupils, by means of Dr. Enoch H. Currier's "musical vibratory massage" method "heard" the tones of the organ.

The students, during the course of the afternoon, sang several selections, both with and without organ accompaniment, and when "America" was played on the great instrument, a quintet of deaf and dumb boys, getting the pitch through vibration, sang the composition and kept the tune throughout.

The institution has a band made up of students of the school which preceded the party to and from the theater. The colored pictures of the Greek tragedy, "Oedipus Rex," were witnessed.

The premiere of Busoni's opera, "Die Brautwahl," will take place in Hamburg in April.

IRISH BALLADS WIN FAVOR IN CHICAGO

John McCormack, with Marie Narelle's Aid, Gives a Successful Song Recital

CHICAGO, March 11.—John McCormack, the Irish tenor, back from a most successful tour through Australia with the Melba Grand Opera Company, appeared Sunday afternoon, winning the enthusiastic applause of an enormous audience. He opened his program with the grand aria from "La Bohème," giving the now infrequently heard music of Puccini all the values that have made it so vital and beautiful. He followed with a series of melodies and superb old Irish songs, in which the beauty of his voice and the fine quality of his lyricism attracted as few other singers on the concert stage can do. They all had the smile, the tear, the heart throb and the joy that echoes in the music of a people destined to live despite all the crushing trials of tyranny. Each series of songs literally resulted in an ovation for Mr. McCormack, and of course Spencer Clay furnished splendid accompaniments.

Marie Narelle played a popular share in the program, displaying a soprano voice of sympathetic quality that particularly pleased the audience in ballads like Lambert's "Lament," Del Riego's "The Green Hills of Ireland" and Moore's "Meeting of the Waters." She was recalled frequently.

C. E. N.

MR. GUNN'S PIANO RECITAL

Chicago Critic Departs from Beaten Tracks in an Interesting Program

CHICAGO, March 16.—Glenn Dillard Gunn, pianist and critic, gave a recital Sunday afternoon at Music Hall, presenting an unusual program in a way that pleased a large audience. The program not only indorsed the genius of Liszt by advancing some of his less heard pieces, but it had unique distinction in compositions of Debussy and Ravel. The Liszt B Minor Ballad and the A Minor Variations on Themes by Paganini started his work seriously in orthodox, academic fashion. More interesting were the readings of Debussy and Ravel. The former's "The Rain in the Garden" and "The Bells Across the Trees" are possessed of those qualities that particularly appeal to the player's imagination, advancing both his technic and interpretative gift in their best estate. In the same class are Ravel's "Play of the Waters" and the Sonatine, which was beautifully given. The final group was four selections of Liszt, two of them being "Aquarelles." The Finale, "The Storm," had less to commend than any of the others, but the audience were grateful and approved it so highly that Mr. Gunn gave an étude of Chopin for good measure.

C. E. N.



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MARIAHNE MATZENAUER, Mezzo-Soprano of the Royal Opera, Munich.
FRANCIS MACLENNAN, of the Berlin Royal Opera, Dramatic Tenor.

TRULY SHATTUCK, *CAVALIERE MARIO SAMMARCO, the famous Italian Baritone of the Chicago Opera Company.
ADAMO DIDON, the famous Basso of the Metropolitan Opera.
FLORENCE WICKHAM, Mezzo-Soprano, Covent Garden, London, now at the Metropolitan.
HANS TÄNZLER, *First Dramatic Tenor Carlsruhe and Munich Royal Opera.
FRANZ EGENSEFF, Baritone of the Berlin Royal Opera.

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JOHN C. FREUND, Editor

PAUL M. KEMPF, Managing Editor

BOSTON OFFICE:

DELBERT L. LOOMIS, Manager
Room 1001, 120 Boylston Street
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570 Oxford

CHICAGO OFFICE:

CHARLES E. NIXON
Manager
Chicago Musical College Building
624 South Michigan Ave.

EUROPEAN OFFICE:

O. P. JACOB, Manager, Goltzstrasse 24, Berlin W., Germany
Telephone, Amt Kurfuerst 6085

PARIS:

DANIEL LYNDY BLOUNT, 5 Villa Niel XVII
Cable Address, Lyndblount Telephone, 561-20

LONDON:

KENNETH KINNINMONT
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Cable Address, Muamerc, London

MUNICH:

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VIENNA:

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New York March 23, 1912

PRODUCTION OF "MONA"

Well—"Mona," prize opera by Horatio Parker and Brian Hooker, has been heard, and we can all breathe again.

Whatever the ultimate results of this experience, and whatever the critics have to say, there is no one who has the cause of music in America at heart but who must consider the creation and production of an opera under the present conditions, an excellent thing. The highest commendation should be given to Mr. Gatti-Casazza and the management of the Metropolitan Opera House in New York for having initiated this matter, and for carrying it through to fulfillment.

There is no dodging the issue at stake, that is, opera by Americans for Americans; and the more wholeheartedly and unequivocally the matter is handled, the better and the quicker will be the results. The best final results in opera by Americans may arise more obscurely and off the beaten track. The stone rejected by the builder often becomes the head of the corner. But that fact would not relieve the management of the Metropolitan Opera House from the responsibility of assuming a central position in this development.

Too much praise cannot be given the management for its action in bringing the production of "Mona" up to the customary high standards of the Metropolitan productions. In point of thorough rehearsals, stage management, scenic effects, in fact in every way, all was attended to with thoroughness and high purpose. All of the artists are to be praised for the sincere study and hard work given to the production, and Conductor Hertz, in particular, for his labor and sympathetic co-operation.

Otto Kahn has expressed himself as believing that opera is the essentially American art form, and there is much to support some such belief. The American people dearly love a show, and they love music equally. And in the field of the popular stage they have shown themselves devoted adherents of the musical show. An opera is, so to speak, a musical show with a college education, in the present case, rather literally. A successful evolution of operatic productivity in America must inevitably come. These affections of the American people for music and the stage are bound to lead to it, and too much cannot be done to provide conditions for its advancement.

From the comments of the daily press, and from the remarks of many who heard the production of "Mona," it may be affirmed that almost unanimous praise has been bestowed upon the librettist and the composer in respect of certain aspects of their work. Critics have vied with each other in their expressions of apprecia-

tion of Brian Hooker's poetic and literary ability, and Mr. Parker's high qualities of musicianship have not been questioned.

On the other hand, there has been an almost unanimous expression of certain fundamental deficiencies of the work considered purely as an opera. One critic has regretted that the single word "triumph" cannot be written down in reference to the new opera. It is doubtful if any thinking man would, however, expect as much. Trite as it is, it is worth repeating that America is absolutely in its infancy in opera making. Many experiments must be made, and many lessons must be learned, before a complete practical success, in all respects, can be expected. Nevertheless, we are not to forget the words of Walt Whitman:

"In the need of songs, philosophy, an appropriate native grand opera, shipcraft, any craft,
He or she is greatest who contributes the greatest original practical example."

With regard to opera, as another poet, Bliss Carman, said of life, we

—shall crush the clearer honey
In the harvest of the years.

There is every reason to urge that the Metropolitan Opera Company should repeat this experiment, whether by the offering of a prize, or by other means of inviting composers to submit operas. Above all, experience is needed, and the more experience, the quicker the progress.

There will be much talk about "Mona," and there will be differences of opinion on many points. What is important, over all, as the result of its production, is to learn the great lessons which it may have to teach, the few large fundamental truths which, appreciated once for all, will put all future opera makers in the way of an increasing practical success. These fundamentals have all been dealt with by the musical writers of the daily press, but the exigencies of newspaper criticism have required that they be mixed with a mass of general comment, and not separated out for special distinction.

Perhaps the first great national lesson to be taken to heart is that there is a distinct and especial *operatic craft*, a thing which in itself must be considered wholly aside from purely literary or purely musical craft. The musical stage makes its own particular demands, which are quite different from the special demands made upon the dramatic poet as such, and upon the musical composer as such. Moreover, it is to be recognized that these demands, with those new to opera making, while deeply the most peremptory of any, are on the surface less apparent and less exacting than the demands made by the special literary and musical crafts of the collaborators. This illusive *operatic craft* demands mastery on its own account, and while it is in a sense true that it can be mastered only with the making of operas, it is also true that it is something which requires study from poets and composers quite apart from that demanded by the exercise of their talents along other lines. There are no text-books to go to, and while the learning of this specifically operatic craft always, or nearly always, demands familiarity with the stage and stage experience, it demands particularly a great amount of observation and reflection with regard to the nature of the successful operas of the past. The form and matter of opera may change greatly in the future, but its underlying principles vary within very restricted limits.

After this preliminary lesson, the next one that asserts itself as a result of the response to "Mona," is that beautiful poetry and good literature are not in themselves the foundation stones of a good operatic libretto, however much they may be its chief ornaments. Other elements assert themselves in libretto making which are more fundamental—closer to the ground in the construction of opera. These are, the consideration of the theatre, and the quality of perfect adaptability to the nature of the musical genius working upon the text. In other words, these may be called, special fitness for the mind of the stage public, and the abdication of certain purely literary values on the part of the poet, in favor of certain musical needs which absolutely requires satisfaction at the hands of the composer.

The existence of these fundamental matters must be recognized before their separate problems can be solved. In a very general way, the need of the public mind is to be met by drawing in broad and simple outlines, and by a certain sufficient self-explanatoriness in the action at all points. The public must see plainly what the action is about, in the greatest degree in which this can be made possible. This means the elimination of many things likely to be of very great, perhaps the greatest, interest to the poet and composer themselves. These disturbing things may be subtleties of thought, points of view, turns of phrase, obscure imagery, and very many things besides. This is a matter of shop, the particular technic of opera making, distinct from the other aspects of the identical crafts which go to the making of opera.

Still another fundamental lesson which the commentators agree upon with peculiar unanimity is, that opera must consist of well defined lyrical episodes, or lyrical units, as they might be called. It is pointed out that Wagner, even with his continuous melody and freely dramatic idea, saw to it that the public had plentiful lyrical points of rest.

This is a matter for the librettist before it becomes one for the composer; or, if it is a matter for the composer first, it can be so only in the sense that he must first coach the librettist so to shape his text that it cannot be composed otherwise than in such lyrical units, however much these may be interspersed with other musical forms as dialogue, chorus, etc.

These principles are here set forth not in any sense as a summary of current critical opinion of "Mona." Critical opinion goes to show that in the case of "Mona" the authors have sometimes stood upon the foundation of these principles and sometimes have not. The desire here is to deduce, from what has been said, the real issues at stake, and bring them out into a special prominence which they cannot receive amongst the mass of the many matters necessary to refer to in the columns of the daily press.

It is a striking fact that there is virtually an unanimous consent to the idea of grand opera in the English language, at least where originally written in that language, although there has been much careful discrimination concerning the singers, as to the various degrees of their ability to enunciate well. Operatic authorities voicing themselves in the lobby between the acts of the performance, regarded the matter of enunciation in the opera as being a wholly hap-hazard affair, showing great lack of specialized and centralized training along the lines of well-defined principles in this respect.

The authors of "Mona" may congratulate themselves on having received a most admirable representation of their work. The public was glad to applaud them liberally and with enthusiasm for their achievement, which may well be regarded as the greatest "practical example" of native grand opera thus far set before the American people.

PERSONALITIES



Lilla Ormond in Arctic Surroundings

Lilla Ormond, the mezzo-soprano who has delighted concert audiences throughout the United States by her singing for the past three or four seasons and who is to leave professional life next month to be married, has often been caught by the camera in unconventional poses. Unique is the picture presented here-with, showing Miss Ormond on the right with her accompanist, Daisy Green at the left, perched like two pelicans in the picturesque Arctic setting of Niagara Falls. The snapshot was taken about six or eight weeks ago, during one of Miss Ormond's Western tours, and shows these two artists on the Canadian side of the falls, near the rapids. Miss Ormond will be married in April to H. R. Dennis, of New York, and the honeymoon will include a world tour.

Mascagni—Pietro Mascagni took a trunk containing 176 collars and 75 dress shirts to London for his month's engagement to conduct his "Cavalleria Rusticana" at the London Hippodrome. The Italian composer had the laundry use a special starch in order to give his linen the exact degree of limpness necessary to that freedom of movement which his methods of conducting require.

Williams—Evan Williams, the tenor, plans to occupy his new home in Akron, in the spring. Mr. Williams has selected one of the finest residential sites on the west side of the Ohio city, and his new home represents an expenditure of \$25,000.

Martin—Riccardo Martin, the eminent tenor, confesses that he weeps real tears in some of the emotional episodes occurring in his operatic interpretations.



BEHIND THE CURTAIN

Rehearsing an Orchestra Before an Audience
—Leon Rice a Failure as a Tight-rope Walker—Dining Schedule of a Future Great Lieder Singer

JOSIAH ZURO, the talented young conductor, who has just closed his engagement with the "Opera Ball," and has been engaged by Frohman to conduct the orchestra of the "Girl of Montmartre," had numerous out-of-the-ordinary experiences during his travels of one-night stands with the former opera.

"One day," he said, "we left Pittsburgh for St. Louis, where we were scheduled to arrive at one o'clock in the afternoon. I had the regular orchestra with me and there were twenty men in St. Louis waiting for me to rehearse them with the regular men. The train was delayed four hours, and when we finally arrived we were hustled into taxicabs, driven to the theater and started the rehearsal at seven o'clock. At eight o'clock the audience was

passage, we caught the train with about five seconds to spare."

* * *

THE sidewalks of Boston are notoriously narrow and Leon Rice, the tenor, was walking down Washington street. Being unaccustomed to such narrow paths—literally speaking—he stepped into the street in order to make better progress. A policeman hailed him.

"Say, old man, the roadway is for vehicles. You'll have to stay on the sidewalk."

Mr. Rice looked again at the yard-wide sidewalk.

"Officer, you are mistaken," he said, "I'm not a tight-rope walker, I'm a singer."

And before the officer recovered Rice had gone.

* * *

"TO succeed in music requires perseverance and patience," remarked Alexander Heinemann, the *lieder* singer. "I am reminded," he continued, "of my own early struggles. It was not easy for me to meet all the requirements of my creditors, then, and like many other students I was obliged to economize in a most heroic manner. On one occasion I was visited at the atelier by a friend, who inquired when I dined, having in view, no doubt, an invitation to join him at dinner. My answer was as much a surprise to him as it was spontaneous with me."

"I dine," I said, "on Thursdays and holidays regularly and sometimes on Sunday."

* * *

WHEN Andres de Seguro, of the Metropolitan, went to Washington recently to sing at the White House he met Postmaster-General Hitchcock just before the performance. "I don't know what possessed me," said Mr. de Seguro, afterwards, "but suddenly I asked Mr. Hitchcock: 'Mr. Secretary, I would like your opinion as to whether it would be good form to sing a popular song. Do you think that the President would have any objections?'"

"Why, no," said the Postmaster-General, "I think that is a good idea. Have you any special song in mind?"

"I murmured softly, 'Has any one here seen Teddy?'"

"You can easily imagine the surprised, alarmed and yet vastly amused expression of the Secretary, but I am not at liberty to give his reply as it might be misconstrued by the political element."

* * *

ERNESTO CONSOLO, the pianist, tells a story of the appearance of Sarasate, the famous Spanish violinist, in Vienna, on one occasion when he decided to play a Mozart concerto. At that time Dr. Eduard Hanslick, Wagner's bitter enemy, was critic of the *Neue Freie Presse*, and the day following the concert had this to say about the performance: "I really believed that I had made myself fairly thoroughly acquainted with the literature of the piano and violin and with the songs of our great composers, but it was not until last evening that I discovered that Mozart had written Spanish dances."

LUDWIG WIELICH.

Boston Basso to Sing Scotch Songs

BOSTON, March 18.—Edward Lankow, the basso of the Boston Opera House, is to again demonstrate his versatility by singing twelve Scottish songs in that language on Thursday of next week. He sings in French, German and Italian as though they were his native English tongue, and this is of great value to him in his concert work as well as in opera. Last Saturday Mr. Lankow successfully performed the feat of singing twice in one day, taking the part of *Palemon* at performances of "Thais" in the afternoon and evening. Last week, when the opera company gave "Aida" in Hartford Mr. Lankow sang *Ramphis*. He carried the part with consummate art and was warmly applauded. He will sing at a concert at the New England Conservatory of Music this week and has a number of important engagements for the Spring season after the close of the opera. D. L. L.

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DENVER IRISH FLOCK TO M'CORMACK'S RECITAL

"Honey-Voiced" Tenor Heard at His Best—Cadman's Opera Finished—Fine Arts Building for City

DENVER, March 14.—John McCormack, the "honey-voiced" tenor, made his second Denver appearance on Thursday of last week before an audience that in numbers and nationality must have inspired him to his best efforts. The plaintive Irish airs that had conspicuous place in the program offered by McCormack and his assisting artist, Marie Narelle, found passionate response. Apparently not in perfect voice at the outset of his program, McCormack's tone grew steadily clearer as the evening wore on, and he finished with an exquisite delivery of the "Faust" "Salut Demeure." Miss Narelle won the favor of the audience.

Gail Hamilton Ridgway appeared in an introductory recital at the Western Institute of Music last week and demonstrated that Denver has acquired another first-class violinist. Miss Ridgway, who is an accredited pupil of Kreisler, reflects the fine musicianship and the pure tone of her distinguished teacher, and she played several items of her program with compelling charm. Mr. Schweikher, director of the institute, who was to have accompanied Miss Ridgway, was taken suddenly ill, and Clara Skeel was called upon, without opportunity for a thorough rehearsal, to fill his place. She acquitted herself very creditably under these trying circumstances.

Charles Wakefield Cadman has completed the last act of his grand opera and will now devote himself to the elaboration of orchestration and other details, preparatory to submitting the finished score to the Boston Opera Company. There seems little doubt that Mr. Cadman's work will be accepted, and a production may be anticipated during the season of 1913-14. The opera, based upon an Indian tragedy, introduces five principal and two minor characters and a chorus. The orchestral

scoring is elaborate and musicians who have been allowed to inspect parts of the manuscript predict a sensational success for the gifted young composer. Mr. Cadman has decided to make his home permanently in Colorado, where he always has splendid health.

Plans have been drawn and the financial arrangements begun for a handsome four-story Fine Arts Building, to be erected during the coming Summer. There is to be a completely equipped concert hall and four art stores on the main floor, music studios on the second and third floors, and studios for artists and photographers on the fourth. Many of the leading teachers have already made studio reservations from the plans, and the new building will surely become the center of Denver's professional life. Eleanor Young is directing the enterprise.

Charles West, whose annual concerts with an amateur orchestra have been reviewed in these columns, with a few of his enthusiastic associates in these orchestral ventures, has organized the Denver Philharmonic Club, with the idea of giving several concerts each season. Dr. John Gower is director and Mr. West assistant director. The orchestra membership is comprised of local men and women instrumentalists who play for the love of it. J. C. W.

"Bohemians" to Have Permanent Home

It was made known this week that "The Bohemians," the musicians' club which recently gave a concert at the Hotel Astor, New York, for the benefit of needy musicians, has been presented with club rooms. Up to the present the meetings have been held in true Bohemian spirit of impromptu at various hotels and irregular intervals. It is learned now that a wealthy music-lover has given the club two complete floors in one of the large buildings in a convenient part of the city, and from another source, an elaborate library, containing books and numerous orchestral scores will be given to help furnish the rooms.

The concert for the "Musician's Fund" was very successful; an admirer of the club donated \$500 to the fund the day following, thus increasing it so that a very formidable sum has been realized.



A Viafora Conception of Mario Sammarco, the Baritone, as "Tonio" in "Pagliacci"

admitted and we rehearsed in the presence of the public until nine. It is the only time that I ever saw such a large audience present at a rehearsal, and, what is still more extraordinary, applauding frantically when we had finished.

"Our trip was not devoid of other unusual incidents. In Ithaca, N. Y., we were boarding at a considerable distance from the station, and the only means of reaching it was by the trolley, which ran at long intervals. On the day of our departure there proved to be only one train which would carry us to the next city, and only one trolley that would get us to the train in time. I had overslept a little and had but five minutes to dress. I rushed into my clothes and put on my shoes without taking time to button them; but, with all this hurry missed the fateful trolley. I was bound to catch that train, however, and there was no second to lose. Looking up and down the street for something that had wheels on it, we spied a prehistoric vegetable cart, full of potatoes and drawn by an old donkey. The driver was just about to enter a house to deliver some potatoes. 'My good man,' said I, 'will you take us to the station?' 'Not much,' said he, 'what do you take me for?' and he really looked as if he took me for a lunatic and no wonder, seeing the way I was dressed. 'Here is a dollar,' I said, 'and there will be more for you if we catch the train.' The man looked at the dollar, dropped his potatoes, jumped on the seat, whipped up his old donkey and though our clothes were nearly jostled off of us in

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DR. PARRY ON STYLE IN MUSICAL ART

ONE of the most significant books that has appeared in some time is C. Hubert H. Parry's "Style in Musical Art." In a volume of some four hundred pages Dr. Parry has with excellent results treated of style, choral and instrumental, its relation to form, its influence on audiences and allied subjects.

Generally recognized as an authority, the author is well fitted to discuss this large subject with adequateness. His remarks are scholarly and, for the most part, broad and liberal. In the chapter on "Influence of Audiences on Style," some space is given to the sins of popular composers whom Dr. Parry convicts of having followed the Norwegian composer Grieg in their insistence on the independence of the "leading note." He points out that the use of the "leading note" in other ways than in leading to the dominant is pernicious and cites as examples a number of melodies which have been gleaned from the literature heard in music halls and the like, even including one particularly wretched example which he labels "from America." The use of consecutive fifths between the melody in the bass he also finds "too utterly stupid for any self-respecting musician to permit himself" and gives examples which no doubt prove his argument conclusively. In simple songs such as the popular ones cited this use of fifths is manifestly the result of a tyro's attempt at composition. But one may take exception to the wholesale denouncing of fifths, as many very successful musicians have used them to obtain extraordinary effects and they are no longer considered objectionable when consciously used.

There are splendid paragraphs in the chapter "Evolution of Thematic Material," in which Dr. Parry has interesting things to say about compositions ranging from a fugal Fantasia by William Byrd, a Frescobaldi Canzona and an Allegro of Philipp

Emanuel Bach, to examples from Liszt's A Major Concerto, the motive of the *Tarnhelm* from the "Nibelungen Ring," the opening of Brahms's A Major Violin Sonata and quotations from "Till Eulenspiegel" and "Death and Transfiguration" of Strauss. He discusses the work of moderns like Strauss and Wagner with conviction and shows a thorough study of modern music by his comments.

One of the most striking chapters is the one on "Realistic Suggestion," in which he points out the rather infantile attempts at program music in the "Biblical History Sonatas" of the now forgotten composer, Johann Kuhnau, Bach's predecessor at the St. Thomas School in Leipzig, and shows how, as the art of composition developed, composers were always becoming more and more adept in suggesting externals through music to their auditors, in a way that would not seem ridiculous. Hitting the nail on the head, as it were, Dr. Parry says this: "When art is a mere question of supply and demand it very readily exploits the tricks of realistic suggestion; and the public are easily imposed upon, for they are almost ready to believe the scale of C major is interesting if they are told that it represents a rivulet, though the chances are that very few of them would care about the rivulet if they saw one." It is the old story of suggesting externals and describing externals, and though there are those who cannot see the difference between the suggestive and the descriptive there is a vast one.

The book on the whole is one that should be in the library of every musically inclined person, who finds an interest in the opinions of contemporary musicians of standing. In a prefatory note Dr. Parry explains that the "chapters are for the most part founded on lectures delivered in accordance with the regulations which prescribe the duties of the Professor of Music of Oxford University." They have, however, been largely rewritten for the purpose of publication. A. W. K.

"STYLE IN MUSICAL ART." By C. Hubert H. Parry. Macmillan and Co., Limited, London. Cloth, 438 pp. Price, \$3.25 net.

BOSTON HEARS MUCH NEW FRENCH MUSIC

But Little of It Is Found Worthy,
Despite Excellent Performance—
Edmond Clément the Soloist

Boston, March 18.—Mrs. R. J. Hall, to whom Boston is indebted for acquaintance with many a valuable orchestral composition, usually of the modern French school, gave an orchestral concert this evening in Jordan Hall, and again the program was composed chiefly of novelties. The large orchestra included in its ranks a number of the players of the Boston Symphony and Edmond Clément was assisting soloist. These compositions were presented for the first time in this city: "Rapsodie Viennoise," Florent Schmitt; "Poème Églogue" (composed for and dedicated to Mrs. Hall) for saxophone and orchestra, Gaubert; "Poème de la Forêt," Symphonie, Albert Roussel; Petite Suite, Roger Ducasse.

Wollett's piece for saxophone and orchestra, "Siberia," was also played by request, and Mr. Clément sang these songs: "Adieux à la Forêt," from Bruneau's "Attack on the Mill"; "Les Berceaux," Gabriel Fauré; "Mai," Reynaldo Hahn; "Aimons-nous," Camille Saint-Saëns; "Ouvre tes yeux bleus," Massenet. Toward the end there was reason to imagine a Clément recital directly following the orchestral concert, for Mr. Clément was compelled to add four more songs to his original list, as he had already added the "Panis Angelicus" of Franck, with an accompaniment scored for organ, harp and 'cello.

Mrs. Hall, as we have remarked, has introduced in Boston many important new works, but the choice of pieces for tonight's concert did not impress us as being so fortunate. Florent Schmitt is accounted in some quarters one of the most promising of the younger generation in France. His "Viennese Rhapsody" destroys this belief, although many a composer has been misrepresented to the public with an unrepresentative piece in a way that it has taken

him years to live down. The "Viennese Rhapsody" is based on a Straussian waltz strain, developed in a spasmodic and uninteresting manner. Gaubert's "Poème Églogue" is not nearly so convincing as Wollett's more obvious work in the same form. Roussel's "Poème de la Forêt" has a certain set of catch effects which please for the moment, and beyond this is one of the most desolately empty pieces of music that it has been my experience to hear in some time. Ducasse's Suite is better, much more enlivening than other music by Ducasse heard in this town. The material is slight, but happily unpretentious. The composer may be ashamed to do it, but he sets out to write some cheerful and unstudied music in an unguarded moment, and so, while this suite is indeed "petite," it is not so much so as to lack savor.

Mrs. Hall played the saxophone solo in the pieces of Gaubert and Wollett and in the last work played admirably. Mr. Clément's art is now almost a tradition in Boston, and he was applauded to the echo. O. D.

LIONIZED BY COLLEGE GIRLS

Josef Lhévinne Voted Most Popular
Pianist by Wellesley Students

Over 500 pretty Wellesley girls literally lionized Josef Lhévinne at his recent concert at the big Massachusetts College. With wrists of steel and the velvet touch for which the artist is famous, he played his way straight to the heart of the student body, and at the close, after Mr. Lhévinne had played no end of encores, he was voted their favorite pianist. Smith College at Northampton and classical Mt. Holyoke, too, were no less enthusiastic over Lhévinne's concerts there. Prominent among other recent successes should be recorded his Boston recital, March 2; his appearance in Washington, March 5, as soloist of the New York Philharmonic Society under Josef Stransky, and in Cleveland March 6, as soloist of the Cincinnati Symphony Orchestra.

Earlier in the season Lhévinne created such a furor at Oberlin that over fifty journeyed from that college to hear him in the Cleveland concert.



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Bill to Permit Sunday Concerts Pending in Rhode Island Legislature

PROVIDENCE, March 14.—Through the efforts of Albert M. Steinert, under whose auspices many prominent artists have appeared in Providence, a bill has been introduced in the Rhode Island Legislature, which, if passed, will make it possible to hold Sunday concerts in this city. At the public hearing of the measure on Wednesday a large number of persons spoke in its favor, but, on the other hand, the bill was opposed by a group of clergymen. Dr. W. Louis Chapman, who has done much in the music world in Providence, spoke in its favor, as did Hans Schneider of the Hans Schneider Piano School, and Mrs. Anne Gilbreth Cross of the Music School. Mrs. George A. Deal, president of the Rhode Island State Federation of Music Clubs; Mrs. Caesar Misch and Mrs. John R. Hess, representing various clubs, and J. E. Jane for the New England Religious Liberty Association, favored the measure, as did Roswell H. Fairman, director of the Providence Symphony Orchestra, and others active in the music world. Bishop James De Wolf Perry and Charles Lovenberg, manager of a local theater, were among the opponents of the bill. It is probable that the committee will report a substitute measure with recommendation of its passage. G. F. H.

Opera Singer Stranded in Paris Sent Home by American Consul

Mme. Melanie Unger, who sang in New York several years ago at the Irving Place Theater with the Amberg Opera Company, and who later married a vaudeville performer, returned to America last week, her transportation having been furnished by the American Consul-General in Paris. The former prima donna told a story on her arrival of her desertion by her husband, who not only departed himself, but took with him all of the trunks and \$1,000 of her money. Added to this she lost her purse, containing a small amount of change, leaving her penniless. A purse made up by some Paris postoffice clerks and the police, to whom she told her story, tided her over until she obtained an audience with the American Consul, who sent her home.

Warsaw Cantor's Farewell Concert

Gerson Sirota gave his farewell American concert in Carnegie Hall, New York, Wednesday of last week and the cantor of the temple at Warsaw made his most favorable impression. Sharing honors with the Jewish tenor was Josef Pavloff, of the boys' choir, who had a short solo in the "Unsome Toikef," for which he received great applause, thus incurring the displeasure of Sirota. Clarence Eddy, the organist, added greatly to the enjoyment of the program by his masterly playing, and Mme. Gilda Longari, a soprano, accompanied by her husband, Fernando Tanara, the Metropolitan Opera orchestra conductor, sang operatic selections in a pleasing manner.

SPOKANE TEACHERS JOIN TO FIGHT CHEAP MUSIC

Free Concerts Given to Educate Public to Better Things than Moving Picture Shows

SPOKANE, WASH., March 7.—During the present season there has been an admirable spirit of unanimity and co-operation among the musicians of this city. In order to counteract the effect of the cheap music offered at the vaudeville houses and moving picture shows, the leading teachers and musicians of Spokane have united in Sunday afternoon concerts in Eiler's Music Hall or Sherman Clay's hall. These are free to the public and most attractive and educative programs are given by the best local artists such as the Berlin Trio and Sam Lamberson, pianist; Mrs. Robert Glen, pianist, and Francis Walker, baritone. Instructive explanatory talks are given by Mr. Walker and thus really good music is made understandable to the layman. This idea could be carried out to advantage by public-spirited musicians anywhere.

The Berlin Trio, consisting of Edgar Sherwood, pianist; George Bucklev, violin, a pupil of Sevcik, and Herbert Riley, 'cello, has given a series of chamber concerts that would have won commendation in New York. At the last concert on March 5 the Brahms Trio in C minor and the Arensky Trio in D minor were given with fine ensemble, beautiful interpretation and poetical sentiment.

The soloist at this concert was Ernest Gamble, the basso of the Ernest Gamble concert, who sang selections by modern composers in keeping with the program's intent. His selections were Elgar's aria from "Pomp and Circumstance," Saint-Saëns' "Le Pas d'Armes du Roi Jean," Cornelius's "Ein Ton" and a Hungarian folk song by Korbay. Mr. Gamble possesses a splendid bass voice, fine interpretative instinct and flawless enunciation.

This series of concerts has met with such favor that another series has been subscribed for to be given this Spring. R. L. V.

Theresa and Alexander Rihm Give Concert in Brooklyn

Theresa Rihm, the soprano, and Alexander Rihm, pianist, appeared with success in concert at Memorial Hall, Brooklyn, on March 12. Mme. Rihm was favorably received in a group of songs in English, "Where Blossoms Grow," Dvorak's "Songs My Mother Taught Me," "Once in the Woods in September," by Reger; Horatio Parker's "In May" and "Love's Philosophy" by Emmel. Hearty applause greeted her later group, "Si Mes Vers Avaient des Ailes," by Hahn; Chaminade's "Si j'étais Jardinier" and the Bach-Gounod "Ave Maria," in which an effective 'cello obbligato was played by Gustave O. Horn-

berger. Mr. Rihm's artistic piano numbers included a transcription of a Lovesong from "Die Walküre," an Etude by Eduard Schütt, Bendel's "On Lake Geneva" and Chopin's Polonaise in A Major.

CARRIE BRIDEWELL TO RETURN TO HER CAREER AS SINGER



Mme. Carrie Bridewell, Contralto, formerly of Metropolitan, who is to emerge from four years' retirement

Mme. Carrie Bridewell, the contralto, who retired from the operatic and concert stage four years ago, has been prevailed upon to resume her activities as a singer in opera, concerts, recitals or oratorios. Mme. Bridewell is a former member of the Metropolitan Opera Company. Mme. Sembrich advised her to take up an operatic career, and became so interested in her that she persuaded Maurice Grau to engage Mme. Bridewell for the Metropolitan. There she made her first appearance in "The Magic Flute," in an all-star cast that included Mmes. Sembrich, Eames, Ternina, Scheff and M.M. Edouard de Reszke, Dippel and Campanari. She was engaged for three years at the Metropolitan Opera House, and during that period was heard in such rôles as *Ortrud*, *Siebel*, *Amneris*, *Erda*, *Lola* in "Cavalleria Rusticana," *Maddalena* in "Rigoletto," *Stephano* in "Romeo et Juliette," *Urbano* in "Les Huguenots" and the *Shepherd* in "Tannhäuser." At the end of these three seasons Mme. Bridewell went to Berlin to study, and while there was engaged to sing at the Royal Opera House, and in Vienna, Breslau, Olmutz and in London at Covent Garden.

Can't Begin to Study Singing Too Young

[Johanna Galski in Sunday Magazine]
I firmly believe that a singer should study at least five or six years before thinking of appearing on the stage. Neither do I believe that a child can begin to study too young. If a child has a voice she will sing anyhow, and it is better that she be taught to sing correctly than to be allowed to ruin her voice by singing incorrectly. I began to study at seven, despite opposition from those who told my parents I would ruin my voice; yet I have never for an instant regretted it.

A singer, before appearing in opera, ought to be thoroughly grounded in *bel canto*, no matter whether she intends to sing Wagner or Donizetti.

CHAMBER MUSIC BY PEOPLE'S SYMPHONY

Fourth Educational Concert of Season in New York—Beatrice Bowman, Soprano, the Soloist

The People's Symphony Club offered its fourth educational concert of the season at Cooper Union, New York, on March 12. The attractions were the People's Symphony Quartet, composed of Maximilian Pilzer, first violin; H. C. Corduan, second violin; Clarence Miller, viola, and Elias Bronstein, 'cello, and Beatrice Bowman, soprano, of the Montreal Opera Company.

In introducing Mme. Bowman the musical director of the club, Franz X. Arens, sketched briefly the development of polyphony, the growth of coloratura singing and the influence of the art of *bel canto* on operatic writing. Incidentally Mr. Arens gave a practical hint to composers who are troubled by singers' attempting to edit their music, when he told the story of Handel's threatening to drop a prima donna out of the window unless she agreed to sing his music just as he had written it.

Mme. Bowman was most favorably received in "Caro Nome" from "Rigoletto" and "Sweet Bird" from Handel's "L'Allegro il Penseroso ed il Moderato." In the latter number the soprano's trills blended most effectively with a flute obbligato. The accompaniments were capably played by Charles Gilbert Spross.

Mr. Pilzer and his associates gave a striking presentation of the Bazzini Quartet, winning especial applause in the final *Allegretto*. Another interesting number was Mr. Arens's own quartet, which was well played by the ensemble.

The Smetana Trio in G Minor was given admirable presentation by Mr. Pilzer, Mr. Bronstein and Pauline Mallet-Prevost, a daughter of S. Mallet-Prevost, president of the People's Symphony Club, who proved to be a talented pianist. The players received an ovation after the performance of the final *Præsto*, which was played with unusual brilliance.

Lenten Lectures on Wagner Operas in Omaha

OMAHA, March 21.—The Tuesday Morning Musical Club, Mrs. C. M. Wilhelm, president, is to be congratulated upon the presentation of Thomas Kelly in a series of Lenten lectures on the "Ring of the Nibelung." Mr. Kelly is not only a teacher of vocal music, an organist and conductor of the Mendelssohn Choir, but is a lecturer of real power. To his deep insight into these operas he adds a refreshing Celtic wit and illustrates his talk with motives and selections played on the magnificent organ at the Joselyn residence. At the last meeting of the music department of the Omaha Woman's Club, Edith L. Wagoner, leader, an interesting talk on "Music Study in Germany" was given by Helen Sadilek, who also contributed a large part of the program in well played piano compositions. The other numbers consisted in songs by Edith Foley, soprano; Miss Fairchild, contralto, and Will Roe, basso, all of whom acquitted themselves with great credit. E. L. W.

More Concerts for Mme. Fiqué

Katherine Noack Fiqué appeared as soloist for the concerts of the Jersey City Liederkreis on March 17 and the Schubert Männerchor, in the Bronx, on March 21. She will also be the assisting vocalist at the piano recital of Orah Trull, a pupil of Carl Fiqué, who makes her debut at Memorial Hall, in Brooklyn, on March 30.

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BAUER AS LOS ANGELES ORCHESTRA SOLOIST**Pianist's Performance of "Emperor" Concerto Inspiring—Zimbalist In Recital**

LOS ANGELES, March 12.—On the symphony program of last Friday there were only three numbers listed. The Tschai-kowsky "Romeo and Juliet" Overture took twenty minutes, Harold Bauer's Beethoven Concerto and its encore, the Liszt Etude, took forty-five minutes, and the Rachmaninoff Symphony dragged itself through a solid hour.

The natural answer to the query, "What is worse than a symphony an hour long?" would be, "One two hours long," such as recently was played in Germany. So it will be seen that attendants of this concert got off easy.

Mr. Bauer played the "Emperor" Concerto. No more intellectual a pianist has been heard on this stage. To hear one of the greatest piano works at his hands was a treat of more than a season. He played the concerto with a broad sweep of manner and intention that was closely followed by Mr. Hamilton in leading the orchestra, producing one of the best ensembles ever taken part in by this body. As an encore number Mr. Bauer played the Liszt E Flat Etude with that serene unconsciousness of doing anything out of the usual that distinguishes his style.

The Rachmaninoff Symphony is one of the most recent additions to symphonic literature to reach the West. It is modern of the moderns. The composer is wonderfully gifted, but at this stage seems to be drifting in a maze of ideas which he has not succeeded in clarifying. The work is full of beautiful moments—but not sixty of them. It does not reach the auditor, like Tschai-kowsky's for instance, though it shows the writer to have immense fecundity of ideas.

RUSSIAN BASSO SINGS DIVERSIFIED PROGRAM

Edward Bromberg's Songs in His Native Tongue Prove Especially to the Liking of New York Audience

Edward Bromberg, the Russian basso cantante, appeared in a song recital at Carnegie Chamber Music Hall, New York, on March 12 with John Cushing as his accompanist. The program offered by Mr. Bromberg was unusually diversified, including songs in five languages ranging from the sixteenth century composers to such moderns as Horatio Parker and Bruno Huhn.

The Russian songs, delivered in the native tongue, were by far the most entertaining. Mr. Bromberg prefaced each number with an interesting description of the song and a recitation of the words in English. Two folks songs made a special appeal. One was the "Barge Hauler's Chant," which, the singer explained, had originally been sung on the Volga by the men who pulled the barges from town to town, but which had come to be sung by peasants everywhere to lighten the burden of their toil. In the other favorite, the "Harvest Song," dancing was the usual accompaniment to the singing, but Mr. Bromberg laughingly assured his audience that he would not attempt that feature. Both of these numbers were repeated at general demand.

The opening group of nine songs was marked by the singing of four Schumann lieder, closing with "The Two Grenadiers," which had been programmed by request. A later group of German songs gave undoubted pleasure. The program closed with a set of songs in English, the final number being a stirring delivery of Huhn's "Invictus." The artistic singing of Mr. Bromberg was greeted throughout with unmistakably sincere applause.

Nuremberg is to have a festival performance of "The Rose Cavalier" early in April, under Strauss's direction, with Frieda Hempel, from Berlin, as the *Marschallin*.

Like some young fellow just from college, Efrem Zimbalist impressed one at his only recital in Los Angeles Tuesday night. The Harold Bauer rain—every good pianist except de Pachmann brings rain to Los Angeles—kept away a quarter of his audience and the other three-quarters received the violinist rather coolly at first. It was interesting to see what a change came over its attitude by the close of the York-Bowen Suite, with which the program opened. By then it had become all enthusiasm and could not get enough. The program was made up rather unconventionally, the Suite being followed by a Bach Prelude and Fugue and the Bruch Concerto, and closing with lighter selections from Pierné and Kreisler. A half dozen encore numbers were added to these.

The York-Bowen number was a decided novelty and very welcome. At times it is Debussyish in flavor—if one may coin a word—but not enough to suffer from the Frenchman's vagueness of tonality. Zimbalist has a straightforward and manly style, devoid of mannerisms. His playing is virile, backed by a strong feeling for rhythm and much variety of nuance. He does not fear to do things his own way, as was seen in the interpretation he gave the Dvorak "Humoresque," which he takes in a "jiggy" sort of fashion that has more of the humorous touch if less sentiment.

In the Bach Fugue and the Bruch Concerto he showed his broader scholarship in a way that satisfied the violin connoisseurs. The accompaniments were delightfully played by Sam Chotzinoff—not Samuel, just plain "Sam," the program said so. Soon we will be hearing of "Joe" Hofmann, "Hi" Eddy and "Dave" Bispham!

Tetrazzini's second concert in Los Angeles drew a still larger audience than the first. It was necessary to fill the orchestra pit with chairs and to set two hundred persons on the stage back of the singer. The enthusiasm which she evoked caused seven encore numbers to be added to the several she had programmed, among which the "Shadow Song" from "Dinorah" was chief.

W. F. G.

ANOTHER GOOD CONCERT BY PEOPLE'S SYMPHONY

Marquarre Sextet and Estelle Liebling Present a Program of Pleasing Numbers

The fifth chamber music concert of the People's Symphony Club was presented at Cooper Union, New York, on March 14, with the Marquarre Sextet, composed of the first instruments of the Boston Symphony Orchestra, and Estelle Liebling, soprano, as the artists.

The Marquarre ensemble gave an artistic and musicianly performance, such as was to be expected from the leading members of such a sterling organization as the Boston Symphony. Particularly praiseworthy was the rendition of the Bach B Minor Suite for flute and strings. Three compositions by Rameau, "La Pantomime," "La Boucon" and "Le Rameau" were interpreted with keen perception of the spirit of these old works. A brilliant performance of the melodious Serenade, by Theodore Gouvy, closed the program.

In the "Bell Song" from "Lakmé" Miss Liebling scored a decided success, singing the Delibes music with purity and flexibility of tone. Her coloratura work was made strikingly effective by the bell obbligato. Miss Liebling gave a dainty rendition of the Gavotte from Massenet's "Manon." Max Liebling played the accompaniments for his daughter's various numbers.

Mendelssohn Hall to Be Razed Next Month

It has been definitely announced that Mendelssohn Hall, for eleven years the home of the famous New York Mendelssohn Glee Club, will be torn down next month to make room for a twenty-two story building, in which will be located a theater, large concert hall, offices, etc. The fine organ in the building will be removed and installed in the concert hall of the new structure. As told in MUSICAL AMERICA several weeks ago, the Mendelssohn Glee Club is considering ways and means of securing a new home and expects to give public concerts to raise funds for that purpose.

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BOSTON STUDENTS IN POETIC PANTOMIME OF OLD BRETON

"Statue of Love" an Idyllic Story
by Clayton Gilbert with Music
by Frank Watson—Pantomime
an Art Full of Possibilities for
the Young Composer and Dram-
atist—Writing Appropriate Music
No Simple Task

By LOUISE LLEWELLYN

BOSTON, March 12.—A conception worthy of the highest interpretative art is "The Statue of Love," a pantomime written by Clayton D. Gilbert, and staged by him for the first time, on Friday and Saturday evenings of last week in Jordan Hall. The story is based upon an old Breton legend. In a grove near the little town of Pont Aven there was a wonderful statue of Love. The tradition was that it came from Greece, but the history of its being brought to Brittany was shrouded in mystery. The story told and believed by the countryfolk was that once in a hundred years the statue, if kissed on a midsummer's eve by a maiden who truly loved it, would come to life and that if the kiss were returned the maiden herself would become a marble statue. Mr. Gilbert's pantomimic development of this little idyl is poetic in every detail. The curtain rises on the grove with the statue in the background and a group of peasant boys and girls dancing and frolicking before it. Annette, a dainty girl, much loved by François, one of the villagers, has lost her heart to the beautiful boy on the pedestal. François finds her weeping at his feet when the others have gone and persuades her to give up her fancy and come away with him. She yields for the moment, but only to steal back alone in the moonlight that evening to give the awakening kiss. Then follows a love dance by Annette and the statue, who returns her kiss at its close and leads her back to his pedestal, where she turns to marble in his embrace. The hapless village lover discovers her there, and calls his companions, who stand in awe before the miracle. An old priest passes, and they appeal to him for the soul of their little comrade. All kneel as he raises his hand in invocation.

Frank Watson, who has worked for a number of years in conjunction with Mr. Gilbert, has written some especially successful music for this pantomime. The dance at the beginning starts out with a really Breton swing, and the waltz to which the statue dances with his little bride is seductively tuneful.

The dancing of Catherine and Frances McDonnell, as Annette and the Statue, was delightful, as is always the work of these two young artists. Hugh Towne was a graceful and persuasive François, and Edward Feeley an impressive priest. The other members of the cast included Florence Englander, Olga Forsberg and Alta Whitman and Harvey Collins, S. H. Bancroft and Paul Hackett.

Mr. Gilbert believes not only in pantomimic training for all dramatic artists, but he has faith in the future of pantomime as an art in itself. He maintains that it may be carried to a higher artistic perfection



Students of New England Conservatory of Music in "The Statue of Love," a pantomime recently presented in Boston—Inset: Frances McDonnell, who acted the "Statue"

than those forms in which speaking or singing have part, not only because of the great difficulty in presenting a cast of artists who have attained complete control of expression through vocal color, but because pantomime creates a greater illusion and therefore enters more deeply into the realm of the subjective than drama or opera. In this he refers particularly to tragedy in pantomime, a departure from pantomimic traditions, of which Mr. Gilbert was the originator in America. In Europe pantomime is inextricably associated with comedy and the white faces, although Mr. Gilbert might be called an exponent of the French school, having made his most serious study of the art in Paris, he has developed the work along these new lines by essays and experiments of his own.

Why can we not express in pantomime, he says, anything that we express in life? The greatest climaxes in life and consequently in the drama are expressed almost invariably through pantomime. The strongest moments in "Parsifal" are pantomimic. Bernhard, Duse, Mrs. Fiske, all have realized their most telling effects not in speech but in pantomime. One is quite sure to be "speechless" in supreme joy, grief, or any other phase of emotion. Where words fail, attitude is eloquent. Mr. Gilbert ventures the suggestion that if Debussy had been content merely to prepare his atmospheric orchestral score and to allow the actors to indicate their story by gesture and body work, aided by the superb effects of the modern stage in lighting and scenery, a more impressive ensemble would have been attained in "Pelléas et Mélisande." In the art of pantomime with orchestral interpretation, he says, lies a field for the young composer and dramatist.

Writing music suitable for pantomime is not so simple a matter as it might seem to the uninitiated. Pantomimic music, says Mr. Gilbert, must be strongly accented, rhythmic, and atmospheric. The music of the English pantomimes is usually atmospheric, that of the French school is always rhythmic, but to be truly successful it must combine these two important elements. The actual setting of a pantomime to music is a labor of infinite pains and patience. A composer cannot take a pantomime libretto and write down his music offhand to fit the ideas therein expressed. Every pantomime he writes, Mr. Gilbert is obliged to act out for his composers not only once, but again

and again in order that every measure of the music may follow and mark the precise action it interprets. It is a close, exacting work, presenting almost as many subtleties as the job of writing verses to ready-made music.

Although the story of "The Statue of Love" is entirely an invention of his own, Mr. Gilbert is particularly interested in the literary and dramatic possibilities of Breton legends and traditions. He is at work now on a number of pantomimes and plays of Brittany, some of which were suggested to him by Professor Anatole Le Braz, of the great Breton University at Rennes, whose efforts to preserve the soul of his country, as expressed in folk stories and songs, have made him the first authority on its literature and language. It was Le Braz who aided Bourgault Ducaudray in collecting the folk songs in his captivating "Mélodies Populaires de Basse-Bretagne." M. le Braz delivered his farewell lecture on Brittany last Sunday at the home of Mrs. Jack Gardner, thus terminating his third visit to America, where he has done much to foster an interest in the Celtic tongue and the Breton spirit.

Mr. Gilbert followed his pantomime on Friday and Saturday evenings by Davies' comedy, "Cousin Kate," which was very creditably played by Nina Gray, Marion Feeley, Estelle Rubin, Morandi Bartlett, Paul Hackett, Edward McDonnell and Phyllis Grey.

The Friday evening performance was under the auspices of the Beneficent Society of the New England Conservatory, an organization for the protection of talented and impecunious students, whose membership is made up of some of the leading Boston families.

Mme. Eames Ill in Paris

PARIS, March 12.—Mme. Emma Eames, who is ill and confined to the American Hospital, where she has had an operation performed for stomach trouble, has been ordered by her physicians to take a long rest, and has been advised that she must not attempt to fill any concert engagements for six months or a year. Mme. Eames was ill during the greater part of her American tour, and it was due to her poor health that her engagement there was suddenly terminated.

LOUISE HOMER'S FAMOUS FAMILY VISITS "MONA"

And the Twins Were, Oh! So Good,
Until "Gwynn" Martin Made
Mother "Mona" Cry; Then
They Boo-hooed, Too

Broadway, according to Critic W. B. Chase, of the New York Evening Sun, has already found a nickname for Horatio Parker's new opera. As Mme. Homer sings the title rôle, "Mona Louisa" has suggested itself as appropriate and has been adopted.

At the last dress rehearsal but one of the opera Mr. Chase relates that Mrs. Homer took advantage of the quiet Sunday morning to let some of her most famous grand opera family see her in the new heroine's rôle. For the first time since the almost grown-up Louise, Jr., and the now nine-year-old Sydney, Jr., long ago saw their mother create the *Witch* in "Hänsel und Gretel" it had been decided to break the nursery rule that little children should be neither seen nor heard at grand opera. And as a contralto star is usually cast for tragic rôles there was another reason why the young folks had pretty generally stayed at home. Only this time Mrs. Homer was to have the prima donna part. The family arose in mass, and as it's a larger family than it ever was before it had its own way. The young Sydney went with his father, while two nurses took the 4-year-old Homer twins.

That little live tame bear cub, which plays a part in "Mona"—and baby bruin never blinked an eye at posing for the flashlight photographers—sat no stiffer on the stage than did the Homer twins out in front. There their eyes shone in the dark. For Anne Marie and Katharine Hun had promised to be oh! so good. But they were tender-hearted little people, especially Katharine Hun, for all her strong sounding name. When the beautiful *Mona* seized a Roman sword, the children never turned a hair; that was no different from "Werther's" *Charlotte* domestically cutting bread and butter. But then the Roman Governor's son, Mr. Martin, roughly took the sword away and as the curtain fell *Mona* sat down and cried.

It was enough. The voice of Katharine Hun was heard as it arose in a plaintive boo-hoo-hoo. Then it became a duet, as the less demonstrative Anne Marie joined in out of pure sympathy. Only Sydney, Jr., did not weep. And when the second act brought the big climax of a Meyerberian "benediction of the poignards," the prima donna's son voiced a general opinion as he said, "Gee, that was a bully fight."

Great Barrington Choir Sings Gaul Cantata

GREAT BARRINGTON, MASS., March 18.—Under the direction of Herman L. West the Congregational Church Choir gave Gaul's Cantata "Ruth" last evening with the assistance of Mary Briggs of Pittsfield, soprano; Mrs. J. R. McComb, Great Barrington, alto; Mrs. O. C. Bidwell, Great Barrington, soprano, and Anthony Reese, Boston, Mass. In May the South Berkshire Choral Society, also under the direction of Mr. West, will give Coleridge-Taylor's "Hiawatha's Wedding Feast" with the assistance of the Boston Festival Orchestra. Another chorus of 100 voices from the Searles High School, under Mr. West, will give the operetta "Sylvia" on April 12. R. L.

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MÆCENASES IN AMERICAN MUSIC

They Are Needed, Declares Otto H. Kahn—William Watson Says Royalty Does Little for Poets—Danger of Indiscreet Patronage of Art in the United States—Possibility of an Ideal Democratic Musical Art

By ARTHUR FARWELL

QUITE recently Otto H. Kahn told us, in an interview in the *New York Times*, that America was in need of Mæcenases for its musical and other kinds of art. America has never felt itself to be well off in this respect, and for all its vaunted democracy, it has, in matters artistic, often cast sheep's eyes at the courts of Europe, where the generous maintenance of art and artists is supposed to be one of the functions of princes. But now comes a blow to our faith in the existence of such a courtly poet's paradise, in the declaration of the English poet, William Watson, who has just said with some bitterness that English royalty does little or nothing for literature. With the Mæcenas only a remembered glory of Europe, and only a fancy of the future in America, the artist has at last become a man without a country, so far as any support of his art on purely ideal grounds is concerned. If the Mæcenas is going into universal decline, the outlook seems black for the artist.

Cold-blooded materialists dispose of the whole matter by saying that the present is not an artistic age, though they fail to point out why the Creator apparently continues to feel it his business to send into the world souls whose gift is that of art and whose passion is that of the ideal. In one way or another the world at all times has to adjust itself to the presence of that troublesome being called the artist. Like the poor, whom he too often resembles, he is always with us, probably for a very good reason.

The ideal, after the proverbial hare, is perhaps the most timid thing in the world. With most persons it is easily frightened out of existence. At the first necessity of choosing between an ideal course and a "practical" one, with the prospect of difficulties arising in the way of the ideal course, as is usually the case, they fall back upon the visible safety of the practical, while the ideal recedes like a guest who discovers that he is unwelcome. But, on the other hand, this same ideal would, in a broader sense, seem to be the most persistent and unconquerable of all things. It is scarcely necessary to bring the support of argument to the cause of an ideal tendency in humanity which has held its own and thriven against four thousand years recorded history of a materialistic world—which has, in fact, implanted itself and taken root in a world which at one period knew nothing higher than brute creation.

These longer perspectives are not gained, their existence is not apt to be thought of, by the young person in America who finds it hard to live the ideal life, and who thinks that some Mæcenas should hasten to the rescue of his extraordinary talent. He is too impatient with present ambition and desire to cast a backward glance, and see how the ideal in life and in art has gained a foothold here or there, how it has changed in its own nature, how it has at different times had to find a different means of subsistence, how it has become at different times shaken or uprooted or degenerate and has had to take second thought about its own nature and future course. The last hundred years have brought perhaps the greatest cataclysms in the world of ideals which have ever been known. Ideals which had luxuriantly flourished through the preceding centuries came to over-ripeness and decay. New doubts took the

place of old beliefs in religion, in philosophy, and the arts.

The winning of independence by America was the type and the prophecy of the new order of thought. With America the outworn institutions of the old world were to fall, and an order built on new ideas was to arise. After a hundred years of difficult experience we see that his new-world achievement did not usher in the millennium—especially for artists. In fact, they have had a rather worse time of it than before, for not only has it been an injury to art, in its immediate achievement, to have to pass through the crude pioneer years of a new civilization, but art has had to suffer insult as well from a race of people too busy chopping down trees, building railroads and skyscrapers, to offer it any of the courtesies which it is expected that a civilized nation will offer to art. It may well be that it was necessary that this harm should be done artistic perfection in the present in order that greater good could be done in the future. But meanwhile the artist has been a much-snubbed individual. Nothing could have been farther from the American ideal than the Mæcenas. Just now when the American aspirant in art has probably taken heart from Mr. Kahn's recommendation of the Mæcenas idea in America, it is particularly crushing to learn from Mr. Watson that the Mæcenas idea is declining in the very place that has been its traditional stronghold, namely, with royalty. This will give the artist in America something to think about.

The Musician Faces New Conditions

Since this great shake-up has occurred, since the birth of democracy has overthrown the monarchical idea to the point where even China, long popularly considered, with Russia, the archetype of all monarchy, is now trying to become a republic, the musician and the artist in general might as well get all the lesson that he can out of the matter. He is not going to be the gainer by trying to rebuild the old world dream. Pretence will get him nowhere, however pleasant it may be for the moment to envelope oneself in the memory of past glories. The idealist, the artist, the musician, in America, faces a different problem from any that he has faced before. He might as well let the old world threads drop and look squarely at the new problem.

The outlook is not alluring to the traditional aristocrat of culture. It is a rude awakening for the artist mind which for centuries has been building as its habitation a fairy palace of delicate refinements, to find itself facing a nation which cares not a snap of the fingers for all these subtle wonders so hardly wrought. This is one of the growing pains of the ideal, this agony of separation from that which it has loved for so long, this need of wrenching itself away from long-wonted surroundings and turning itself to new and rougher tasks.

There is in one sense a real value in Mr. Kahn's remark, but there is much of danger in it also for that which is deepest and truest in the new order of things which America is establishing. It is rather dangerous teaching for the young musicians and artists of America to lead them to think that they should all be supported by Mæcenases. Mr. Kahn was presumably not thinking of this phase of the matter. It is precisely the absence of Mæcenases in America that is teaching the American artist what he has got to learn. He is compelled to look at humanity in the rough and to remember the elemental things of life which he has long forgotten in the isolation and protection which fine culture has known in other countries in the past.

Were the young artist in America relieved of this frankly uncomfortable necessity of re-explaining and re-understanding himself with reference to our rough and democratic American civilization, which would be the case under the Mæcenas system, he would fall back in the twinkling of an eye to the individualistic and aristocratic art dreams of the old world. His call would no longer be to find touch with his people. He would only stagnate in the pleasures of his own backward-looking fancy. A man lives within himself and to himself until some necessity drives him into relation with others, and the one who lives wholly within himself and who at the same time does not share the need of the people about him, quickly falls out of sympathy with them. What he produces in art will mean less and less to others, until finally it becomes without value and incomprehensible to anyone but himself, like the work of the painter in Balzac's "Hidden Masterpiece." A Beethoven can live almost as a recluse and grow in precisely the opposite direction, but Beethoven was a veritable Walt Whitman of a democrat, deeply in touch with the soul of his people, and as great an exception temperamentally and intellectually among composers as his work is among that of other musicians.

The Danger of Subsidies

It is likely that almost every gifted and successful artist of any kind in America will at some time in his career have special assistance beyond the earning capacity of his art. But what he has got to learn—and the more injudicious assistance he receives from Mæcenases the slower he will be in learning it—is that he is not to base his scheme of things upon the idea of such personal support, but upon giving to his work a meaning to an ever greater number of people.

This is the crucial point in the experience of the artist mind—making this transition from the old-world ideals of Europe to the ideals of America—to the universally arising ideals of democracy, one might say. This is the place where all the ghosts of the past rise before the artist and assure him in awful tones that if he appeals to the popular taste he is on the straight road to artistic perdition. This is the crucial point in the ideal growth of everyone, where he is called upon to burn all his bridges behind him, and where his faith in the new vision is put to the uttermost test.

Materially it was just this struggle that America went through in the Revolutionary and the Civil Wars. And now it is going through an identical struggle on the intellectual and artistic plane. There is still a widespread fear abroad that art in America will be wrecked in the shallows of democracy. This danger can exist only where the artist's faith in the people is not sufficiently great. There is no doubt about the immediate reward which our democracy gives to writers, artists, musicians, who succeed in gratifying the superficial aspect of public taste. Those who succeed in this way have a very immediate, and more or less forceful, argument to bring against the course of those who are standing out for ideals in their art—and starving. Whichever of these two it is that influences the other, it is too apt in America to be a case of the blind leading the blind. For the man who makes the popular appeal does not see

that there is a much deeper and larger soul in the people to be reached if one can but find the right means, while the idealist too often does not see that he is holding on to the wrong ideal, something that served very well in some other time and place, but which can never come to have any real and vital meaning in his own time and place.

The Problem of the Creative Musician

What America needs in her art, particularly in her music, is the man who is as unswerving an idealist as any of the great symphony makers of the past, but who at the same time is going to find the people's shape for the expression of that ideal. That is the problem of the creative musician in America—not to force some particular form of his art belonging perhaps to the past, on his people, but to seek out the true need of the people, and let his response to that determine the form of his art. The musician is too little of a thinker. He feels something and he expresses it, and that makes a lyrical tone poet. But he does not give sufficient attention to the transformations which musical art and ideals are undergoing in passing from a monarchical to a democratic civilization. The people are coming to have great musical needs in this country. They long since created a new and sufficient popular music out of their need. That was a superficial thing and quickly done. But they have deeper musical needs—not individual cultivated Americans, but the whole people—which lie deep and which will be as surely, even if not as quickly, satisfied. It may be that this need will be satisfied in part through some distinctive form of national music drama. Mr. Kahn has expressed the belief that opera is the essentially American art form. It may be that the widespread need, now rapidly awakening, of finding new ways of celebrating our American holidays will give rise to a musical development hitherto totally unexpected. Our American world of musical art does not dream of the strong undercurrent of force which is now being felt throughout the country in this respect. It does not see the great opportunities that are arising, vaster than any before, for the creation of a music that shall be ideal in the highest sense and popular in the broadest.

One does not want to awaken too quickly. It is good to spend a little time stretching and rubbing one's eyes. So it is very well, probably, that America does not wake up with a bang to its new ideals and new possibilities of realization, but that a steady change is going on which will bring us to a time ere long when we will be astonished to see how musty some traditions look that we are still clinging to, and equally astonished at the simplicity of the achievement of a now seemingly impossible ideal democratic musical art.

Whether his ideals be old or new, the idealist in art will have a hard enough time of it anyway, and will be profoundly thankful for anything which some Mæcenas may do for him or his cause. It may be necessary that Mæcenases shall step in in some secondary capacity before even the musical prophet of democracy shall have completed his work. But the wise artist in America will find his own way to go, and will take his Mæcenases somewhat casually, although truly thankfully, as they appear.

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Program with Pianist Sharing
Honors**

Once more it rained and once more the Kneisels played to a capacity house, or rather ballroom in the Hotel Astor, New York, on Tuesday evening of last week. The February concert was played with clear skies overhead, but Pluvius could hardly allow such un-Kneisel-like weather to occur twice in succession. Mr. Kneisel adhered this time to a two-third classic program, giving Beethoven's Quartet in B Flat Major, op. 130, a Haydn Quartet in C and the Tschaikowsky Trio in A Minor, op. 50, in which Ernesto Consolo was the assisting artist.

To the student of chamber music the later quartets of Beethoven must always remain somewhat of a puzzle; after op. 18 and 59, fresh even if some of the first mentioned opus are slightly youthful, one is not only surprised but baffled at the directly opposite character of the few late quartets. The first movement of the B Flat work, op. 130, is hopelessly lacking in melodic ideas and wanders on and on, in free style, to be sure, but without that directness of utterance which we look for in Beethoven. The other movements are better, the *Alla danza tedesca*, charming, without being notable, and the short Presto. The gem of the work is, however, the familiar Cavatina-Adagio molto espressivo, in which there were displayed both warmth and color by the four artists.

Mr. Consolo, an artist always welcome by discriminating music-lovers, gave a magnificent reading of the Tschaikowsky Trio with Messrs. Kneisel and Willeke. The Italian pianist, whom New Yorkers have at least heard a few times this season, though these were not half enough, is one of the few soloists, with Bauer, Gabriowitsch and Goodson, who can adapt themselves to chamber music. Mr. Consolo enters wholly into the spirit of what he is playing, whether it be Beethoven, Brahms, Martucci, Sgambati, D'Indy or what not; the piano part of the great Russian's trio is

one that has brought many to grief, but Mr. Consolo handled it with consummate artistry. His tone was rich and of singing quality and each passage was made clear and well defined. There was enthusiasm shown after each movement and Mr. Consolo shared the applause with Messrs. Kneisel and Willeke, whose playing was considerably more temperamental than usual.

In spite of the splendid performance one can hardly call the work great chamber music. Tschaikowsky has become popular through his contrived effects, many of them remarkable; the national twang in his music has also been a factor in winning the approval of many. This work, written as a tribute to the memory of Nicholas Rubin-

stein, is elegiac as far as the first and last sections are concerned. In the second movement we find a theme, none too dignified, and a set of variations; a number of them are clever, but the one marked *Tempo di Valse* is as banal as many other things in Tschaikowsky, notably two other valse movements, the one from the Fifth Symphony and that from the Serenade for Strings, op. 48. This is ballet music and though it pleases the ear of the musically uninitiated, it makes one wonder whether Tschaikowsky's sense of the fitting was as well developed as it might have been.

A rarely heard C Major Quartet of Haydn was brilliantly done and brought the next to the last evening of the series to a close.

A. W. K.

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These recitals are invariably well attended and are conducted by M. E. Burnham, a protégé of Bertha Baur, directress of the Cincinnati Conservatory of Music. Mr. Burnham was a scholarship pupil of that institution and studied pianoforte under Theodore Bohlmann.

The programs for these recitals are carefully arranged, much thought being given to the formation of a series of recitals revealing in chronological order the contrasting characteristics of the greatest pianists in the world.

The liveliest interest has been evinced by the discriminating audiences that gather at this studio, in listening to the differing interpretations of the same compositions, as played by several artists and reproduced through the medium of the Welte-Mignon; and the variations in touch, phrasing and pedal effects thus shown in the work of the virtuosi are noted appreciatively.

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served and reproduced with absolute accuracy.

The entire scheme for the season's series of recitals at this studio has been worked out by Mr. Burnham with great care and



M. E. Burnham, a Graduate of the Cincinnati Conservatory of Music

with particular reference to presenting well-balanced programs that shall have distinct educational value. The Welte-Mignon is used in such famous schools as the London Conservatory, the Imperial Conservatory of Music, Vienna, the Royal Conservatory, Budapest, and other large educational institutions.

Miss Cottlow Assists Oberlin Musical Union in Concert

OBERLIN, O., March 21.—Augusta Cottlow, the charming American pianist, was the assisting artist at the mid-Winter concert of the Oberlin Musical Union. Six pleasing numbers were sung *a capella* by the large chorus, after which Miss Cottlow and the Oberlin Conservatory Orchestra played Liszt's Concerto in A Major, which was received with great enthusiasm. Miss Cottlow also assisted in Beethoven's Choral Fantasia for Piano, Chorus and Orchestra. Three numbers, sung by the chorus, were the other selections on the program.

Dippel Going to 'Frisco to Arrange for Opera There

Andreas Dippel, director of the Chicago Opera Company, began a trip to San Francisco following the close of the Chicago company's season Saturday in Baltimore and Washington. While in San Francisco he will meet with the directors of the new opera house there to complete arrangements for the Chicago company's season of opera in that city next year.

NEW YORK'S BRAHMS FESTIVAL NEXT WEEK

**Four Concerts by Symphony Society and Oratorio Chorus
at Carnegie Hall**

The Brahms Festival, at Carnegie Hall, New York, comprising four concerts beginning March 25, is expected to rank as one of the most important musical events of the season.

The full strength of the Symphony Society of New York, numbering eighty-seven orchestral players, under the direction of Walter Damrosch, and of the Oratorio Society, with its 250 singers, led by Frank Damrosch, will be enlisted, together with soloists of the first rank, including Mme. Matzenauer, the German contralto of the Metropolitan Opera House; Efreim Zimbalist, the Russian violinist; Wilhelm Bachaus, whose pianoforte playing has been enthusiastically commended during this, his first visit to America; Hamilton Earle, an English baritone, and Florence Hinkle, one of the most admired concert sopranos now before the public.

Long as it is since Brahms's music first gained a hearing in this country, and deeply as it is appreciated, there has not heretofore been a series of concerts devoted to a comprehensive exposition of this composer in his several aspects, as a writer of orchestral works, choral compositions and songs.

FANNING IN MISSISSIPPI

Program of Wide Range Is Sung Delightfully by Baritone

LAUREL, MISS., March 9.—One of the most delightful events of the present musical season here took place on March 7 when Cecil Fanning, the baritone, and H. B. Turpin, pianist, were presented in recital by Mrs. P. A. and W. B. Rogers. These artists had been heard in Laurel two years ago, and their return was eagerly looked for. Mr. Fanning first sang the air from Grétry's *Richard Cœur de Lion*, which he followed by four songs in German, by Schubert, Hermann and Loewe, and then gave two old English folksongs.

"Mammy's Song," written for Mr. Fanning by Harriet Ware, won enthusiastic approval. His other songs by American composers included Caleb Lacy's setting of Ruth McEnery Stuart's "My Rose," Sidney Homer's "The Last Leaf," Marshall Kernochan's setting of Kipling's "Smuggler's Song," and Charles S. Burnham's "Come, Let Me Dive Into Thine Eyes," Barry Cornwall.

"A Dream," by Ellen Wright, was the remaining selection on the regular program, but the popular baritone graciously sang a number of encores and requests, of which the "Vision Fugitive," from "Hérodiade," was given a delightful delivery. Mr. Turpin's accompanying was most artistic.

Wagner's House to Be Used by Kaiser

ZURICH, March 10.—Villa Wesendonck, once the residence of Richard Wagner, will be occupied by Kaiser Wilhelm when he visits here next September.

A new symphony by Jean Sibelius is to be introduced in England at the next Birmingham Festival.

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Berta Morena

Wins New Triumphs as Sieglinde and
Brünnhilde—New York Critics
Unanimous in Her Praise



New York "Press"—Though the performance of "Walkure" last week, which attracted almost as large a crowd as the wonderful prelude of the "Ring," fell a little short of the perfection attained in "Rheingold," there was an impassioned fervor and enthusiasm in the playing of the orchestra under Hertz's compelling baton that went far toward obliterating from memory occasional flaws in the ensemble. Inspired, too, seemed to be the endeavors of most of the singers, keyed to a pitch of extraordinary intensity. It was Berta Morena, however, as *Sieglinde*, who furnished the greatest surprise, **surpassing all her previous efforts** in a way which was entirely unexpected.

It would be difficult to set forth in full all the histrionic detail with which that extraordinary singing actress composed her portrayal of *Sieglinde*—to enumerate the thousand and one flashes of imagination with which she illumined an impersonation that despite its elaboration seemed always spontaneous, always the immediate result of **genuine emotional impulse**. Every word she uttered was underscored with significant dramatic and poetic meaning, every situation in which she figured was interpreted and intensified by her visualized comment. Time and again, indeed, her facial play as a mere listener; her attitudes of eagerness, of attention or absorption during periods of silence; the feeling of joy or sorrow, of despair or elation, of timidity or passionate abandonment, which she conveyed, brought home far more poignantly what her associates tried to express objectively than their own words.

How wonderfully, for example, Morena mirrored in her mien and action *Sieglinde's* pride, glory and exaltation at beholding *Siegmond*, the hero of Wotan's prophecy, drawing with mighty arm from the giant ash the fatal sword! How picturesque and thrilling in its effect was her flight through the wide-open portals of Hunding's home, supported by her brother; how deeply touching her entrance in the second act; how **perfect in its realism** her swooning when *Sieglinde* falls limp in *Siegmond's* arms; how tense and exciting the frenzied search for her protector, now gone to meet Hunding; how pathetic the dazed awakening, when *Brünnhilde* lifts her from the ground and drags her yielding figure away from danger; how radiant her joy in the last act when Wotan's daughter gives her the shattered pieces of Nothung and tells her she will be the mother of *Siegfried*! Yet those were only a few revelations of Morena's consummate art.

"Tribune"—Mme. Morena was in good voice and gave a truly beautiful picture of the awakening *Brünnhilde*.

New York "American"—Berta Morena made an alluring and delightful picture as *Brünnhilde*. She sang her part in the great love scene, after her awakening, with freedom and at times with **flaming rhapsody**.

"Press"—Yesterday afternoon's repetition in the Metropolitan Opera House of "Siegfried"—the third matinee in the special production Giulio Gatti-Casazza is giving of Wagner's immortal "Ring of the Nibelung"—introduced to New Yorkers in the title rôle Heinrich Hensel, substituted at the eleventh hour for Burrian, who was suddenly taken ill, and revealed once more the **extraordinary interpretative art** of Berta Morena, lavished on the rôle of the awakening *Brünnhilde*.

"MESSIAH" IMPRESSIVELY GIVEN IN WILKES-BARRE

Local Chorus and Noted Soloists in
Splendid Production of Oratorio
—Other Local Events

WILKES-BARRE, PA., March 16.—This musical city, which, since the break-up of the old Oratorio Society fifteen years ago has heard but little in this line, rallied with an audience of 2,000 on March 12 to hear a chorus of 300 and orchestra of forty in "The Messiah." The conductor was the veteran oratorio leader, Dr. D. J. J. Mason. The chorus was recruited *de novo*, and yet it sang like a veteran organization, with a fine rich tone body, well balanced. The soloists were Grace Kerns, Mildred Potter, W. H. Pagdin and Gilbert Wilson, who shared honors as to nicety of enunciation in the recitative texts, and for that matter in accuracy of tonal intervals. Large acclaim greeted Miss Kerns and Miss Potter in the familiar and beloved arias, and their work was as capable and lovely an episode as has ever been heard in this great work.

Both the Concordia and the Musical Art Societies are at work on their Spring concert programs, which mark their highest achievement of the year. The schemes to be presented will be practically new. The St. Cecilia Society has been heard once and is still at work for a late Spring concert.

It is expected that there will be two more organ recitals at the Irem Temple before the Spring is too far advanced. The first one, given by Dr. Wolle of Bethlehem, proved so great an attraction that demands have been made for more. This beautiful organ has never been fully exploited with programs from imported organists. The result of a weekly series by local organists worked fairly well one season, but interest flagged the second season.

The season has been poorer than usual in the number of concerts, although local music has been generous. The two Welsh male choruses, the Masons and the Gwents, entered the contest at the recent Scranton Eisteddfod, but were beaten by a Scranton chorus of unusual brilliance and ability. The singing of the three male choruses was perhaps the best that has ever been heard in this section at an Eisteddfod competition.

Church music has hardly shown improvement this season. It has seemed to be a lethargic year. The First Presbyterian choir of Kingston has lost its eager, resourceful conductor, Dr. Lake, which is a blow to general musical interests. Dr. Lake found his professional work too engrossing to spare the time for choral drill. This volunteer choir, with professional quartet, has in the last three years done no less than twenty concerted works in addition to its regular régime. At the First Methodist Church Mr. Litch has organized and used in addition to the solo quartet an antiphonal vested choir. At Central M. E. Church Dr. Schofield has been bringing up a better standard of choral work and his Easter preparations bespeak a fine spirit among his singers. At certain other of the leading churches there has been a falling off from former standards. The St. Stephen's choir is neither in the character of its treble soloists or the treble voice quality so good as it has been, nor is the ensemble of the choir up to the mark of certain past years. The choir will give Dubois's "Seven Last Words" on Good Friday, with trumpets and tympani added to organ accompaniment.

St. Nicholas has secured an energetic and experienced leader in W. J. Goeckel, formerly prominent in musical affairs at the University of Pennsylvania, and the writer of that institution's most popular student songs. Mr. Goeckel has been for years a member of Concordia and at times assistant conductor and accompanist. W.

Gabrielle Chapin Makes Début in Opera

Reports from Italy indicate that Gabrielle Chapin, a young American singer, who made her début in the early part of January on the operatic stage in Mondovì, in "La Sonnambula," won a signal success. Since then she has sung in various cities in Piedmont in the old Italian répertoire, increasing her success at every appearance. She studied with Maestro Vincenzo Lombardi.

Yiddish Grand Opera in London for 25 Cents

LONDON, March 12.—The Temple Theater, in which grand opera and theatrical productions will be given at prices ranging from twenty-five cents to one dollar, opens Saturday night with a performance of "Rigoletto" in Yiddish. Other operas to be performed are "Faust," "Aida" and "Samson et Dalila."

Edmond Clément

The Famous French Tenor



—Copyright Dupont

New Triumphs Won as "Werther," "Faust" and "Des Grieux"

Boston Advertiser.—M. Clément has never been in better voice than he was last night. In action, enunciation, lyric and dramatic singing, his work was something to remember. It was he who carried a rather slow opera to absolute success. We have spoken of two of his numbers, but his work in the third act was something to dwell upon lovingly. One could not imagine a more ideal "Werther."

Although there were many recalls, the audience was not as enthusiastic as M. Clément's great work warranted.

Boston Post.—At least Mme. Brozia remained in the picture, and the "Faust" of Mr. Clément did much to achieve the rest, though Mr. Clément's performance was rather an admirable fulfilling of traditions than a pronouncedly individual piece of work. The applause which broke when his "Salut, Demeure chaste et pure" was concluded was only one of a number of similar occasions throughout the evening.

Boston American.—Edmond Clément was in better voice than he has been so far this season. He was a fine figure of a "Faust," a man of dignity and nobility. His singing in the Garden scene was a feast of art, so exquisitely did he shade and phrase the luscious music of the tenor. If we could only have the art of Clément coupled with the voice of Caruso.

Boston Journal.—Clément's "Faust," like that of Dalmorès last season, was a masterly effort. It was not the "Faust" of the golden voice, but a masterpiece of art, with fine dramatic lines and with a vocal expertness that did not flinch even before the high C in the garden scene.

Advertiser.—It is doubly worth reviving when one has Edmond Clément for a "Des Grieux." This admirable singer took the honors of the performances during the first year the opera was in the company's répertoire, even at the single performance when Miss Garden was the "Manon." Again last evening he delighted by his art as a singer, the sureness of his acting and the perfection of his diction.

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INTERVIEWING THE INTERVIEWER

Carl Van Vechten, Assistant Music Editor of the New York "Times," Gets a Taste of His Own Medicine—Mary Garden the Ideal "Interviewee" with Josef Hofmann a Good Second

"AM I being interviewed?"

Carl Van Vechten, the assistant music editor of the New York Times, looked a bit nonplussed as he said it, but, nevertheless, heroically took upon himself an ordeal which he had often inflicted upon other helpless mortals.

Mr. Van Vechten was put through this journalistic third degree beside the whizzing elevators on one of the floors of the Times Building. "I ought to know how to be interviewed," he admitted, "because I have been watching other people submit to it for five years."

"Mary Garden is, of course, the ideal 'interviewee.' She has the knack of saying printable things, and in fifteen minutes' conversation with her one can get enough material for a two-column story. Furthermore, she will always stand by what she has said, as long as she is quoted correctly. Not so very long ago I wrote an interview with Miss Garden which was somewhat sensational, but she absolutely refused to deny anything that she had said. Another newspaper man told Miss Garden, 'You shouldn't have said all those things. If I had been interviewing you I wouldn't have printed them; I would have protected you.' 'Yes,' answered Miss Garden; 'that is just why I will never let you interview me.'"

"Sometimes I have had conversations with Miss Garden without the least idea of gathering a story, but she would tell so many interesting facts that I would ask, 'Do you mind if I print some of this?' And she would invariably consent."

"As a general rule it is more difficult to interview someone whom you know well than a perfect stranger. In the latter case you are not trying to be on your guard all the time, and the result is that the person who is being interviewed talks more naturally."

Mr. Van Vechten has had an excellent opportunity to learn the interviewing peculiarities of the people in the music world, as he has practically all of that work to do on the Times, since Richard Aldrich now limits his activities to the critical reviews and the Sunday article on music.

"Josef Hofmann is another artist who is a delight to the weary interviewer," he



Carl Van Vechten, Who Interviews Musical Personages for the New York "Times"—Snapshot Taken in Paris

continued. "He has such a fund of original ideas on all sorts of subjects that he is very good 'copy.'"

"The most strenuous time I ever had in getting an interview was with Chaliapine,

the Russian basso, at the time when he left this country in disgust. His diatribe on America was newsy enough to win a place on the first page of the paper, but the actual interview consumed all the time from eleven o'clock one morning to one at night. Chaliapine is a voracious eater and often has to be called away from the table when it is nearly time for him to sing. On this particular day he spent most of his time eating, and I simply had to follow him from one meal to another until he had delivered himself of all the thoughts which were on his mind. When once he had spoken, however, he maintained his position just as he had stated it in the interview."

It was at the University of Chicago that Mr. Van Vechten first became interested in musical affairs, being a subscriber to the Theodore Thomas Orchestra concerts while he was in college. "I gained a practical knowledge of opera as a super in the various performances given in Chicago," explained the Times writer. "I remember particularly playing the thinking part of the Cardinal in 'Tosca.' It was good experience for a writer on operatic affairs—seeing how things are done behind the scenes. Of course, we had to pay for the privilege of 'suping,' but I made friends with the stage manager, and he used to let me watch the opera from the front after I had finished my duties as a super-man."

Played in Sonata Recitals

During his college course Mr. Van Vechten used to play in sonata recitals with a Chicago violinist. "That is as far as I ever went toward becoming a professional musician," he declared. "My first few years after, I left college were spent as a reporter on the Chicago American. Such musical news as the policy of the paper demanded was 'covered' by me. Finally I got the New York fever, so I pulled up stakes and came to look for a job in the big city."

"I didn't know a soul in the New York newspaper game. As it happened, the Broadway Magazine was looking for some one to write in a hurry an article on the Strauss 'Salome,' which was to be produced that season. My newspaper training made me available in this speed contest, and I was set at the task of preparing the article in two days. There was no material in the libraries bearing on this new opera and I was in a quandary as to how to get the information. Fortunately, Dr. Otto Neitzel was in America lecturing on 'Salome,' and he gave me a lot of points. Olive Fremstad, who was to create the name part, was very kind in helping me with interesting sidelights on the Strauss heroine, and, with this aid, I was able to turn out the article in the desired time, with each page literally rushed to press as I wrote it."

"After that I continued making the rounds of the newspaper offices in the hope that something would turn up. When the Hammerstein opera began it was necessary for the Times to have a man help Mr. Aldrich 'cover' the two opera houses, and they asked me if I could write about music. I told them that I would write about that or baseball, or any old thing, so I was put to work."

The Monday Interview

"The regular Monday interview with some musical person was an idea of mine which was readily accepted, as such a feature was desirable on a day which is lacking in news material. As an interviewer I am merely stenographic, for I have never had the knack of making people say interesting things in print when their actual conversation was otherwise. In cases where a person makes a radical statement I try to qualify it somewhat, for simple remarks at times look very different in print. My only interviewing languages are

English and French. As to interviewing through an interpreter—excuse me!"

In addition to his musical work, Mr. Van Vechten covers many of the dramatic performances, especially the musical comedies. He keeps in close touch with all the sources of musical news, is a familiar figure at all events in the music world, and has a large acquaintance among the profession. In his personality the young writer is a type of the vigorous college graduate with a sane outlook on life in general, and musical affairs in particular.

"How do I like being interviewed? It isn't such an unpleasant sensation, after all," he said as he finally succeeded in beating a retreat to the editorial rooms.

K. C.

PITTSBURGH MOZART CLUB PRESENTS ROSSINI OPERA

New York Artists and Local Soloists, with Mr. McCollum's Chorus, Sing "Moses in Egypt" Admirably

PITTSBURGH, March 15.—The Mozart Club gave its third concert of the season Thursday night, when it presented Rossini's opera, "Moses in Egypt," under the direction of James P. McCollum. This was the first hearing of the work in Pittsburgh and the audience was delighted.

The soloist was Mrs. Caroline Hudson-Alexander, who sang the principal soprano rôle *Anais* in place of Florence Hinkle, who, on account of illness, was prevented from appearing. Zillan, contralto, was sung by Mildred Potter; *Sinai* by Emma Bingler-Wolfe, a Pittsburgh soprano, and *Agron*, the principal tenor parts, by Alfred D. Shaw and Paul Alt-house. The rôle of *Moses* was in the hands of William Beard, basso, of Chicago, while the parts of *Ophis*, *Pharaoh* and *Isiris* were sung by A. J. Elliott, Edward Napier and I. Kay Myers, of Pittsburgh. Mrs. Alexander is no stranger here, and sang to splendid advantage, although she had but a few days to rehearse her part. She was accorded a flattering reception. The other singers acquitted themselves in a manner entirely satisfying. The accompaniments were played by Pittsburgh musicians, Miss Pritchard presiding at the piano.

Ruth Thoburn, a Pittsburgh violinist, who recently gained quite a widespread reputation as an artist, gave a splendid recital last week with Dr. Reginald Little as the assisting artist. Some of Charles Wakefield Cadman's latest compositions, including "Little Firefly," were played.

E. C. S.

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LONDON AND THE SPALDING CASE

What the Editor of London "Musical News" Thinks About the
Advertiser Who Makes Impossible Demands Upon the Publisher

[Editorial in the London "Musical News"]

"SAVE me from my friends!"
This ejaculation, cynical as it may seem, has often been uttered in all fervour of sincerity because of some well-meant but injudicious action on the part of a man's *soi-disant* friends. Judging from a number of MUSICAL AMERICA to hand, Albert Spalding must almost be inclined to regret that he ever had a father. Mr. Spalding, jun., is a young violinist possessing undoubted talent, though not to the extent that possibly he thinks; Mr. Spalding, sen., is a wealthy manufacturer of sporting goods, who acknowledges that he is no musician, but claims to be a business man. Very naturally he thinks highly of his son, beside whom he considers that Kreisler, Kubelik and Macmillen are not worthy of mention, and he has devoted a portion of his means to advertising Master Albert pretty extensively in the papers, including MUSICAL AMERICA.

Being a business man, he expects, in his own phrase, when he pays for goods to have them delivered; in other words, because a paper accepts advertisements from or on behalf of an artist, it is to print in its columns nothing but praise.

It must not be imagined that this statement is too crudely expressed; Mr. Spalding waited upon the editor of MUSICAL AMERICA and affirmed in set terms that he expected him to excise anything that might derogate from the eminence upon which Albert Spalding's friends placed him. It was no use publishing a column of praise if the critic wound up by saying that the artist had not yet arrived at maturity. In the end the editor closed the account and sent a cheque to Mr. Spalding for the balance standing to his credit.

We rejoice to think that MUSICAL AMERICA took this decided stand on behalf of journalistic dignity and independence. There are some papers in America which would not have done so. The value of opinions expressed in a newspaper depends not only on the ability of the man who utters them, but on the integrity of the journal which prints them. No venial paper can impose on the public for long, and it is bad business trying to buy its good opinion. In fact, Mr. Albert Spalding's talents are, we believe, sufficiently marked to ensure him an honourable position if only his friends will give him a square chance. Unfortunately that is just what, in their mistaken zeal, they will not do. As the American editor told Mr. Spalding, sen.: "The trouble with your son is that you, his mother, and his friends burn incense before him all the time, and tell him he's the greatest thing that ever happened!" This is absolutely the case. We have a vivid recollection of the preposterous puffing that

attended the young man's appearance in Europe a few years ago, and anyone curious enough to search back numbers of *Musical News* will find that we ridiculed at the time the silly attempts of his friends to "boost" him, to use the Transatlantic phrase.

Mr. Spalding, sen., attacked MUSICAL AMERICA because, as he confessed, "We cannot go to the critics of the daily papers and try to fix them. They would throw us out. So we have to look to the musical papers." He did not speak without reason, for a friend of his had gone to the critic of the *Boston Transcript*, who "got mad" and said: "Do you think old man Spalding can force his son down the public throat with his money?" Apparently "old man Spalding" does think so, but the method is so fatuous that we are not inclined to repose implicit confidence in his assertion that he is a business man. Let him cease from dry-nursing his offspring, and allow the young man to fight his own battles. It is the only way for an artist to succeed.

Artists and Criticism

Mr. Spalding is not the only person who has found fault with MUSICAL AMERICA. Leo Slezak, the Czech tenor, recently made his debut on the concert stage in New York, and the above paper not only put in a report, but also reprinted the critiques which had appeared in the various dailies, both favourable and the reverse. The singer took this in ill part and charged the journal with having gone out of its way to pick out unfavourable notices—a charge which was easily disproved—and with having been actuated by malice because a sufficiently large order for advertising had not been secured. He offered to advertise his concerts provided all unfavourable mention were excluded. To such a proposal a decent paper could return but one answer. The editor retorted that Mr. Slezak had not money enough to secure a single line of advertising, adding that the paper would continue to treat him as an artist of the first rank, but with limitations in the concert field.

This desire for praise, and nothing but praise; is common in the musical world; perhaps it is the artistic temperament which leads to a distorted view of the artist's importance and causes even the mildest criticism to be regarded sometimes as a malicious libel. It ought to be evident that encomiums unalloyed by discrimination are one-sided and of no artistic value; they will never make a singer or player a better performer. Judicious, sincere and well-informed criticism is a wholesome corrective to inordinate vanity and egotism. It is the easiest thing in the world to charge critics with being prejudiced or malicious, but the very virulence of the charges sometimes made against them is the best possible tribute to the value attached to their opinions. It is very certain that if newspapers and critics were to follow the prevalent fashion and to strike, their detractors would be the first to cry out. They dread nothing so much as being ignored!

Gadski and Shattuck in White House Musicales

WASHINGTON, D. C., March 16.—Another delightful musicale was enjoyed at the White House last evening, at which Johanna Gadski and Arthur Shattuck were the artists. Gadski's numbers included operatic selections and songs, sung in her majestic and finished style. Mr. Shattuck won appreciation for his classic interpretation of various composers. Richard Hagemann was the accompanist. The musicale was preceded by a dinner for select guests. Mrs. Taft has shown herself a lover of classic music in its most artistic form, the artists who have appeared at the White House being world-wide in reputation.

W. H.

New Directors for Chicago Musical College

CHICAGO, March 16.—Four names have been added to the list of musical directors of the Chicago Musical College. They are Adolf Brune, Kirk Towns, Karl Reckzeh and Arthur Rech, whose musical attainments and length of service have won for them a place of distinction. Adolf Brune is a well-known artist and musical critic and a composer of national reputation. Many of his compositions have been played

here in important concerts. As a teacher of harmony he has established an enviable reputation. Kirk Towns was for a number of years one of the leading baritones and instructors in Berlin. He studied under the most famous masters in France, Germany and Italy. Karl Reckzeh came from Leipzig, where he graduated from the Royal Conservatory, studying under Carl Reinecke, Rutthardt and others and later spent some time with Martin Krause. He directs the Theodore Thomas Orchestra at the college commencement exercises and performances of opera in the Auditorium. Arthur Rech, a piano virtuoso, is a graduate of the institution in which he now becomes a director. He won diamond medals in the piano department four successive years. After he was awarded the degree of Master of Music he coached two years with Godowsky and Reisenauer.

Detroit String Quartet in Toledo

TOLEDO, March 14.—The Detroit String Quartet, consisting of Edmund Lichtenstein, first violin; George Pierkot, second violin; Henry Matheys, viola; Mme. Elsa Ruegger, cello, gave a recital here last Saturday evening. The soloist was Mme. Blanche Da Costa. The recital was well attended and the program was played in an excellent manner.

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IN THE REALM OF LIGHT OPERA

Definite Steps Toward Organization of a Permanent Operetta Company for New York—George W. Lederer Defends Interpolations in Comic Opera—Paris Greets "The Count of Luxembourg"

By WALTER VAUGHAN

FOLLOWING George C. Tyler's departure for Europe last week in search of theatrical attractions for next season and his announcement on the eve of sailing that his firm had renewed its lease of the Century Theater, it was learned that Mr. Tyler had entered into an agreement with Messrs. Klaw & Erlanger, heads of the so-called "Theatrical syndicate," whereby all the Liebler & Co. attractions, about twenty in all, will hereafter be booked in syndicate theaters. For two years Messrs. Liebler & Co. have been allied with the Messrs. Shubert in opposition to the "syndicate."

Messrs. Daniel V. Arthur, representing Miss Marie Cahill, recently re-entered the syndicate camp, and this, in connection with the Liebler move, changes the theatrical complexion of the country to quite an extent, especially in view of the fact that Mr. Arthur has recently become associated with Reginald De Koven in the newly formed De Koven Opera Company, an incorporated organization which this Spring will revive the famous American light opera "Robin Hood."

Mr. De Koven is president of the new company and Mr. Arthur manager, and it is the present intention to make the organization a permanent one for the production of light operas and the better grade of musical comedies on a scale never before undertaken in this country.

The first production, the revival of "Robin Hood," which is to be made within the next few weeks, will be put on at a prominent Broadway theater with a cast of singers recruited from the light and grand opera companies now appearing in this country.

The first singer to be engaged is Eugene Cowles, the basso, who was for years connected with the old Bostonians and was one of the first members of that famous organization.

There is a possibility that Maggie Teyte, of the Philadelphia-Chicago Grand Opera Company, may be engaged and Marie Cahill

is being considered for the rôle of *Maid Marian*.

Immediately after this production is made rehearsals will commence for a new light opera by two well-known Americans.



Scene from "Eva," Franz Lehar's Newest Operetta, as Given in Vienna. The rôle of "Eva" Is Taken by Mizzi Gunther (in center on pedestal)

According to present plans the De Koven Opera Company will become the nucleus of a large light opera company, second in size only to the Metropolitan Grand Opera Company, and will eventually be permanently installed in the Century Theater.

A number of the founders of the massive theater overlooking Central Park are greatly interested in the young organization and are anxious to lend their support to a movement to establish a permanent home for light opera, where productions on a scale rivaling the Metropolitan Opera House may be made.

GEORGE W. LEDERER, who gave musical comedy lovers of fifteen years ago "The Belle of New York," and the present day admirers of this style of entertainment, the famous "Madame Sherry," has secured the lease of a theater in New York and another in Philadelphia, where he will present this Summer a number of new musical comedies and light operas at popular prices. His present idea is to produce several new works as well as important revivals of old-time successes by capable companies which will be seen in New York, Philadelphia, Chicago and Boston. His first production will be "The Clairvoyant," by Edward Peple and Victor Hollaender, well known to America as the composer of "Sumurun's" music.

Mr. Lederer has also been approached by some of the leading vaudeville managers to put on a number of condensed light operas, using tabloid versions of a number of well-known productions. Mr. Lederer states that if he accepts, theater-goers will see some exceptional productions, as the real trouble with the present day light opera is that it possesses but thirty or forty minutes of actual merit and is stretched out to make an entertainment lasting two hours. This, he reasons, is responsible for so many failures in this line of production rather than the lack of public appreciation, of which many of our modern composers and librettists complain.

"The Merry Widow," "The Dollar Princess," "The Chocolate Soldier" and other big successes, according to Mr. Lederer, presented a full evening's entertainment, beginning with the rise of the curtain and continuing to its fall, while the average light opera seldom furnishes an hour's real enjoyment.

"How can you expect an audience to enthuse over a musical production whose whole plot from beginning to end can be developed in a few minutes but is spread out over three long acts in which song and dance interpolations take up the greater

part of the time?" he asks. "Light opera lovers are prone to criticize managers for introducing so many features and novelties in a musical production which are foreign to the plot, but if a producer took the average musical piece and put it on just as it was delivered to him and developed the plot from the beginning without the introduction of anything foreign to the story he would have his curtain down and the audience out on the street waiting for the carriages before half-past nine."

"I am not criticising our authors or suggesting just how this can be remedied, because if I could do this I would produce nothing but successes, but if you doubt my assertion take the book of the average musical piece and carefully dissect it and see for yourself just what the plot amounts to

number of the nearby cities, will be brought into New York for a Spring and Summer run.

"THE PINK LADY," the charming musical comedy which played for an entire season at the New Amsterdam Theater in New York, is definitely announced for production in London Easter Monday night. The cast, which is almost identical with that of the New York production, includes Hazel Dawn, Frank Lalor, Alice Hegeman, Louise Kelley, Crawford Kent and Scott Welch.

SALLIE FISHER, the new *Mary* in George Cohan's revival of "Forty-five Minutes from Broadway," gives to that rôle an intelligence that has in many previous instances been lacking. Her predecessors were all delightful actresses and included such well known stars as Fay Templeton and Edna Wallace Hopper, but Miss Fisher has brought to the part, in addition to histrionic ability, a charming soprano voice which she uses to great advantage in the rendition of the several solo numbers allotted to this rôle and has raised it to greater importance than ever before.

ANNA BUSSERT, the prima donna with the new comic opera "The Rose of Panama," now playing in Chicago, has arranged with her manager, John Cort, to make one or two concert appearances, the first of which is to be made this week in Lima, Ohio. These appearances will in no way interrupt her engagement with "The Rose of Panama," which has won a notable artistic success in Chicago against tremendous odds. It was placed at the American Music Hall, a place of amusement previously unknown to light opera productions, and the wisecracks of that city predicted an early death. Contrary to expectations the production scored one of the big hits of the year and is now scheduled for a season's run. Miss Bussert was formerly a concert artist under the management of Haensel & Jones.

"EVA," Franz Lehar's latest opera, which has been acquired for America by Klaw & Erlanger, is meeting with great success in Vienna and will doubtless last out the season. The 100th performance has been celebrated and the patronage continues to be so great that all immediate plans for its successor have been indefinitely postponed. The work is now being performed in Russia in a translation into the language of that country.

Burrian Not Yet Allowed to Enter Germany

BERLIN, March 16—Carl Burrian, the tenor, who lately left America in a huff, has taken up his residence at Zurich, Switzerland. The German singer will remain at Zurich until the completion of the proceedings which will allow him to enter Germany in security. Mr. Burrian is engaged for the Vienna opera, but he cannot begin his season with that house until he has made an agreement with the Royal Saxon Opera of Dresden with which he is under contract.

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Bureau of Musical America,
No. 7 Crown Office Row, Inner Temple, E. C.,
London, England, March 9, 1912.

LEON RAINS, the American baritone, gave a recital here the other night, at the Bechstein Hall, which served amply to demonstrate his exceptional powers as a *lieder* singer. His program was made up wholly of German *lieder*, and comprised, besides works by Hugo Wolf and Strauss, fourteen songs from Schubert's "Die Schöne Müllerin." The singer's fine voice, allied with a strong sense of the dramatic, made his renderings all the most critical could desire.

Certain of the numbers in the Schubert cycle, especially "Der Jäger," "Halt" and "Trockne Blume," were sung with great intensity of feeling, and in the more vigorous songs Mr. Rains exhibited his increasing powers at their best. His rendering, too, of the Strauss and Wolf *lieder*, which came at the beginning and end of the recital, was evidently much to the liking of the audience. "Der Feuerreiter" gave the singer a fine opportunity of showing his powers of vocal scene painting, and such good use did Mr. Rains make of that opportunity that it was little wonder that his delighted hearers demanded an encore.

Hamilton Harty accompanied, and no small part of the success of the recital must be credited to his skilful and restrained playing.

Sir Edward Elgar has been having a really busy time lately, rehearsing "The Masque of India," for which he has composed the music, at the Coliseum. This Masque deals with the rivalry of Calcutta and Delhi as to which shall be the capital of India, and is in part an allegorical representation of the recent Durbar. Nearly all the music is incidental, and includes a dance and two processional marches. There will be only two singers, Marion Beeley and Harry Dearth, and they will have only one song each.

At the rehearsals at the Coliseum lately Sir Edward Elgar has shown himself the most painstaking of conductors. His method is to go over the whole score with the principals and chorus, playing his own music at the piano, and showing infinite patience in repeating some particular passage or phrase until he attains the desired effect. Much persuasion was needed before Sir Edward would accede to Oswald Stoll's proposal that he should compose the score of the Masque, but once he had accepted and taken the work in hand, no pains have been too great to ensure its success. It is more than likely that Sir Edward himself will wield the conductor's baton at the opening performance.

With the close of the London Opera House season Felice Lyne and Orville

Harrold started on a three weeks' concert tour, starting at Eastbourne next week. To-day Miss Lyne is singing at a ballad concert at Albert Hall, where her program includes "Caro Nome," a new song by Hadyn Wood, and Chaminade's "L'Eté."

With both opera houses closed down, and the concert platform invaded mainly by the usual army of Spring pianists, this last week has not produced much of outstanding musical interest, although at the Bechstein Hall Anton van Rooy gave a song recital under the auspices of the Classical Concert Society.

Herr Van Rooy, of course, is better known for his wonderful work in Wagnerian rôles than on the concert platform, and therefore to many in the audience his wonderful voice, which really seemed to demand a larger hall to be heard at its best, came as nothing short of a revelation. Yet, despite the enormous volume of his voice, he displayed a wonderful control and sympathy where smaller singing than his wont was demanded, and in a representative program, which included songs by Brahms, Schumann, Schubert and Beethoven, he showed that he is no less skilled an exponent of *lieder* than of the Wagnerian rôles for which he is famous.

A concert of quite another order filled the Aeolian Hall last night, when Mme. Christie Murray introduced to the public a young soprano, Violet Dickinson, whom she discovered under romantic circumstances a little while ago. While passing through Richmond one day, Mme. Christie-Murray stopped to listen to a little group of street musicians—a man playing a violin, a woman at a portable piano, and a girl singing. The quality of the girl's voice, untrained as it was, suggested great possibilities, and after listening a while Mme. Christie-Murray was impelled to approach the little group. She found that Violet, the singer, was the daughter of the man with the violin, who had been training her voice to the best of his ability. The outcome of the conversation was that Mme. Christie-Murray offered to play the rôle of musical fairy godmother and to give Violet Dickinson a chance to make her name in the world. The parents were only too glad to accept the offer, and for the next two years their daughter is to develop her voice under Mme. Christie-Murray's care. Last night's appearance was meant to give merely a hint of this strangely found protégée's powers, and it was sufficient to show that any time and trouble taken over her musical education will be worth while. She sang Handel's "Where'er She Walks" and other items from a repertoire which, thanks to her father, is already extensive, and her voice and personality alike made a very favorable impression.

Mme. Christie-Murray seems to have a "flair" for finding talent in the highways and hedges. Another artist whom she launched successfully last night was Edith Thompson, who so recently as last Decem-

ber was working at a factory in the East End of London, but who now shows promise of making for herself a musical career.

If the last week has not been particularly productive, we are promised quite a number of interesting performances from now onward. Of these the most interesting is the appearance this afternoon of Maggie Teyte, who, fresh from her operatic triumphs in America, will delight as many of her admirers as can crowd into the Queen's Hall. The occasion of Miss Teyte's reappearance here is the last of the present season of the Chappell Ballad Concerts.

Herr Ferencz Hegedus, who has not been heard in London for nearly three years, is giving a violin recital at the Bechstein Hall on March 22. Since his last appearance here Herr Hegedus has been seriously ill, and for a long time it was doubtful whether he would ever be able to play again. Happily, these fears were not realized, and recently he showed, at recitals in Germany, that he had lost none of his skill during his two years of enforced silence.

KENNETH KINNINMONT.

A Franz Program in Chicago

CHICAGO, March 18.—A program made up entirely of the works of Robert Franz was

given at the MacBurney Studios, Fine Arts Building, on Wednesday evening. William G. Hay, the bass soloist of the Memorial Church of Christ, opened the evening with a talk on Franz, which was followed by a similarly interesting dissertation by William Lester on "Robert Franz as a Factor in the Development of the German Lied."

C. E. N.

Carmen Melis, Soloist, with Mr. Parker's Orchestra in New Haven

NEW HAVEN, Conn., March 18.—Carmen Melis, of the Boston Opera Company, was the soloist at the final concert of the New Haven Symphony Orchestra on March 19, under the direction of Horatio Parker. The soprano gained an ovation with her singing of the "Nile" aria from "Aida." The orchestral program was notable, including selections by three American composers, the dramatic overture, "Melpomene," by George W. Chadwick; a tone poem, "The South," conducted by the composer, William E. Haesche, and a humoresque by Seth Bingham, instructor of the organ in the Yale School of Music. The chief orchestral work on the program was Beethoven's "Little Symphony."

THE CAREER OF DR. FLORENZ ZIEGFELD

[Continued from page 13]

the world for their commercial enterprise and development of modern business methods. Year by year the number of students increased, new instructors were added to the teaching force, the disastrous Chicago fire was weathered and from an insignificant establishment with sixty-nine students enrolled at the end of the first year the Chicago Musical College has gained the vantage point of prominence due an institution with more than three thousand students enrolled, ninety teachers, many of whom are world famous artists on its faculty, a new home said to be the most elaborate and best equipped of its kind in existence, and a host of graduates who have carried its name honorably into the most exclusive musical and social centers of the civilized world.

Has Brought Many Artists Here

Dr. Ziegfeld has brought to this country artists by the score. The entire array of talent for the Boston Peace Jubilee was secured by him and brought to the New England celebration. He was Chairman of the Board of Judges of the Musical Exhibit of the World's Fair in 1893 and has served on the most important boards of all the greatest musical gatherings in America. His has been one of the most conspicuous names in military affairs in Illinois, especially in National Guard circles in the Middle West and for a number of years he was Inspector of Rifle Practice and Assistant Inspector General and Colonel, commanding the Second Illinois of Infantry. In 1903 he was presented with the cross of the Legion of Honor of France and his name is to be found in the roll of honorary members of practically all of the scientific academies of the world. He was a member of many clubs, but of late he has found time for only such social obligations as gave him greatest relaxation from his work, the exclusive Illinois Club claiming some of his spare time. He still retains his membership in the Cliff Dwellers Club.

In Chicago, where he is known the length and breadth of the city, his word carries great weight in musical affairs. His influence has always been on the side of the conservatives, a position he has never had cause to regret. He is a business man's musician, one of the few men of music who has entered successfully into the spirit of public life and still retained his iden-

tity along artistic lines. He is younger than any other man around the college and loves a joke with all the sincerity of a big-minded, whole-souled gentleman of the old school.

Through his influence the Chicago Musical College has brought to its studios the greatest artists of America and the Old World, and where the advancement of musical art was at stake, no expense whatever has been spared. Together with the late Theodore Thomas Dr. F. Ziegfeld worked for years for the cause of music in Chicago and undoubtedly had more to do with the establishment of a permanent opera here than any other musician. In fact, the original negotiations for a Chicago Grand Opera Company were opened between Andreas Dippel, representing the Metropolitan Grand Opera Company, and Dr. F. Ziegfeld of the Chicago Musical College. In return for his term of work in behalf of opera the Metropolitan Board of Directors awarded two free scholarships in the college's school of opera, an innovation in that board's policy.

In the pursuit of business and pleasure Dr. Ziegfeld has made one hundred and nineteen trips across the Atlantic, a record for travel hardly surpassed by the most restless globe-trotter. His trips have been marked by special courtesies from the officers and directors of the North German Lloyd Company, who have long numbered him among their best friends, and it is doubtful if any traveler has raised more money for the various charities having for their wards the wives and families of salt-water sailors.

Dr. Ziegfeld's life is the history of musical development in America and his autobiography across the pages of the musical history of the Western World will never be effaced. His success has been due to the same traits of character and adherence to business principles which make for success in any line, whether it be commercial or artistic, and he, like many another famous man, has been aided by a wife whose ambitions and ideals were those of her husband. Mrs. Ziegfeld is quite as accomplished and contented in her home as is the doctor in his office, and the Ziegfeld family of father, mother, daughter, three sons, three daughters-in-law, one son-in-law, and several grandchildren is quite the ideal educated, successful and contented German family in America.



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CHROMATIC CLUB RECITAL

Enjoyable Boston Program Calls Forth Warm Appreciation of Audience

Boston, March 18.—In a recital on March 12 by the Chromatic Club, which was heard by a large number of members and friends, the following program was given:

Variations on a Theme by Beethoven, E flat Major, Saint-Saëns, Madeline Paige, Horace Blackmer; "Goodnight," Rubinstein; "Come Home, Beloved," Luckstone; "An Eine Aeol-sharfe," Botschaft, Brahms, Helen Allen Hunt, Mary H. French, accompanist; Goethe's "Spirits Salute," Abendlied, "As the Caravan Departs," a lullaby, Edith B. Dalton, James Westley White; violin obbligato, Mrs. Conner, Miss Dalton, accompanist; Barcarolle, Chopin; "Perpetuum Mobile," C. M. von Weber; Spanish Rhapsodie, Liszt, Frau Vita Witek.

Mrs. Hunt, a mezzo-contralto, was heard to advantage in her four numbers. Her voice is rich and full and she puts her whole heart into her singing. Her Luckstone number, "Come Home, Beloved," a Japanese lyric, was sung particularly well. The Saint-Saëns number played by Madeline Paige and Horace Blackmer was given a splendid reading. Mr. Blackmer is a member of the faculty of the Faelten Pianoforte School, of which Miss Paige is a pupil. Each is an artist of fine attainments.

Miss Dalton's compositions were delightfully sung by Mr. White, whose voice is of good quality and wide range. Frau Witek's selections were played with her usual artistic ability. The entire program was well rendered and called forth the warm appreciation of the audience. A. E.

Dagmar de C. Rubner, Metropolitan Sunday Concert Soloist

Dagmar de C. Rubner, the young pianist, has been engaged to appear as soloist at the Sunday night concert at the Metropolitan Opera House on March 31. Miss Rubner will give two recitals in Washington on March 22 and April 12 and will make a number of other important appearances during the present season. Aside from her concert work she has done considerable composing, and several of her songs are being used by Mary Garden, Namara-Toye and Claude Cunningham.

A red marble monument to Bruckner, bearing the inscription, "Anton Bruckner, Honorary Doctor of the Vienna University, 1824-1896," has been unveiled at the University of Vienna.

ONLY CRITICS FIND DEBUSSY DIFFICULT

So Says Miss Swainson in New York Lecture-Recital on French Composer

In the small ballroom of the Plaza Hotel last Monday morning a large audience enjoyed a lecture-recital of unusual interest on the art and methods of Debussy given by Esther Swainson, Constance Purdy, contralto, and Dorothy Swainson, pianist.

Esther Swainson, who is a lecturer of real distinction, spoke convincingly and most absorbingly of the remarkable hold which the new French music has taken on the general public during the past decade or more, and explained and justified Debussy's harmonic innovations. She deserves the greatest credit for accomplishing the latter task without having to indulge in elaborate technical terminology. It was only the critics and theorists, she asserted, who found Debussy's music difficult to comprehend and hard to assimilate. During the course of her lecture Miss Swainson also touched upon the influence of musical art of impressionistic poets and painters.

Dorothy Swainson played Debussy's "Arabesque," "Sarabande," "Jardins sous la Pluie," "Reflets dans l'eau" and three preludes composed in 1910, thus giving a sort of chronological view of Debussy's art. She is a pianist of exceptional ability, one who ought to be heard much oftener. She disclosed a splendid technique and a lovely tone and played with the right degree of imagination and delicacy. Much of the effectiveness of this music depends upon a thorough knowledge of the secrets of the pedals, and with such knowledge Miss Swainson is amply gifted.

The vocal numbers, which were adequately interpreted by Constance Purdy, included a fragment from "Pelléas" and the songs "Il Pleure dans mon Cœur" and "La Flute de Pan." H. F. P.

Humperdinck's "Königskinder" has just been given in Amsterdam with great success.

OBERHOFFER IN LOUISVILLE

Minneapolis Orchestra Plays Two Interesting Programs Brilliantly

LOUISVILLE, March 15.—Widespread interest was manifest in the visit to Louisville of the Minneapolis Symphony Orchestra last Tuesday. This organization had never been heard here and glowing accounts of its excellence had preceded it. In no wise did it fall short of expectations and it measured up, in general excellence, to the best orchestras Louisville has heard. Emil Oberhoffer, without gymnastics or mannerisms, conducted in a dignified manner that won admiration and respect. He held his orchestra well in hand by his authority and precision. Two concerts were given, the one in the afternoon being especially arranged for young people. The program was not attractive and was designed to introduce the separate instruments to the eye and ear. An explanatory talk by Mr. Oberhoffer as to the place of these instruments in the orchestra, with musical illustrations, added greatly to the educational value of the concert. As fully three-fourths of the audience were interested children, the benefit to be derived from this performance will be very great.

At the evening concert the orchestra played the following program: Beethoven's "Leonore" Overture, Tchaikowsky's "Pathétique" Symphony, Liszt's Hungarian Rhapsody, No. 2, and Saint-Saëns's "Danse Macabre," with violin solo by Concertmeister Richard Czerwony.

Mrs. Lucille Tewksbury Stephenson was the vocal soloist and sang Bruch's "Ave Maria" from "The Cross of Fire" most beautifully. H. P.

Charles W. Clark, Charms Omaha

OMAHA, March 14.—Charles W. Clark, baritone, made a successful appearance here on Tuesday evening, singing a recital program replete in interesting novelties. His voice, rich in the lower register and mellow and sweet in the upper, charmed a large audience. His interpretations are intellectual and he sings with poise. Not the least pleasing feature of Mr. Clark's work, as well as of that of his artistic accompanist, Gordon Campbell, was the absence of the printed page, the entire program, plus encores in plenty, being done entirely by memory. This was the concluding concert of a successful course under the management of Blanche Sorenson, which, however, may be supplemented by one or two "extras." "Die Walküre" was interestingly treated by Thomas Kelly at his second lecture on the "Ring," and some of the music, notably the "Fire Scene," was given a satisfying performance. E. L. W.

Josefa Schaller Appearing in Concerts

Josefa Schaller, a talented young American violinist who has studied abroad with Thomson and Thibaud, is now in New York appearing in concerts. She recently made a tour through New England and has been re-engaged to play in several Maine cities next month. Miss Schaller assisted David Bispham last Sunday night in a program at the Musicians' Club.

FINAL CONCERT BY HADLEY ORCHESTRA

San Francisco Symphony Closes Fine Season—Hadley Re-Engaged—Zimbalist Soloist

SAN FRANCISCO, March 11.—The last concert of the regular series by the San Francisco Orchestra, which took place on Friday afternoon, closed one of the most brilliant and successful symphony seasons which San Francisco has ever known. A program was provided that revealed the orchestral body at its best. Improvement in many qualities has been inevitable under Henry Hadley's leadership. His efficient efforts have brought about most gratifying results, notwithstanding the fact that the orchestra has been in existence only about four months and is not yet on a permanent basis.

The Symphony "Eroica" of Beethoven opened the program and, though excellently played, it was in the tone poem "Don Juan" of Richard Strauss that Mr. Hadley seemed especially inspired and the men under him gave a most impressive rendition.

Efrem Zimbalist made his first appearance in San Francisco as soloist and the audience went into ecstasies over his playing of the Tchaikowsky D Major Concerto. He captivated his listeners completely and at once revealed the mastery that classes him with the world's greatest violinists.

The Musical Association, which maintains the orchestra, is arranging for the increasing of its membership to insure firmer financial support. An extra concert has been announced to raise funds for a library for the association. Mr. Hadley is to return another year as director.

A program that included the interesting Russian work, the "B la F" String Quartet; Scherzo Capriccioso from Arthur Foote's Quartet in D Major, op. 70, Beethoven's Quartet in B Flat, op. 18, No. 6, was given by the Minetti Quartet at its third concert of the season and was highly appreciated. The Minetti players performed in their usual artistic style. Mrs. Eva Friedhofer, soprano, accompanied by Louise Gilbert, pianist, was soloist, giving a satisfactory delivery of songs from Schumann, Schubert and Brahms. R. S.

Katharine Goodson in Peabody Conservatory Recital

BALTIMORE, March 18.—Katharine Goodson, the English pianist, concluded the series of recitals at the Peabody Conservatory Friday afternoon with an interesting program charmingly rendered. She is a tone interpreter and her playing aroused much enthusiasm. Her program included Mozart's Sonata in A Major, Brahms's Rhapsody in E Flat, MacDowell's Sonata, "Tragica," and selections by Hinton, Debussy and Liszt. Three Chopin numbers concluded the recital. W. J. R.

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BOSTON LECTURE ON ITALIAN OPERAProf. Marshall's Interesting Talk Illustrated by Boston Opera Singers—
Musical Art Club Has Successful Season—Recitals and Concerts of the WeekBureau of Musical America,
No. 120 Boylston Street,
Boston, March 18, 1912

THE NINTH opera lecture was given on March 9 by Prof. John P. Marshall, of the music department of the Boston University, on "Modern Italian Operas." He was assisted by members of the Boston Opera Company, who illustrated the talk. The program included "Siciliano" from "Cavalleria Rusticana," Mascagni, Alfredo Ramella; Prologue to "Pagliacci," Leoncavallo, Giovanni Polese; "Ridi" from "Pagliacci," Giuseppe Gaudenzi; Aria from third act of "Manon Lescaut," Puccini, Mr. Gaudenzi; "Vissi d'Arte" from "Tosca," Puccini, Evelyn Scotney; Rudolf's narrative, Mimi's tale, duet from "La Bohème," Puccini, Miss Scotney and Mr. Ramella. The last of this series of opera talks was given on March 16 by Olin Downes, who has given four of the lectures in the course. These lectures have been very instructive to the students, especially so as presented by Prof. Marshall, Mr. Downes and the Boston Opera Company artists.

Ethel Mae Lawson, a pupil of Edith Andrews Perkins, sang the following numbers at the Anne Adams Tufts Chapter, D. A. R., at the Somerville Unitarian Hall recently: "Who'll Buy My Lavender?" German; "Under the Rose," Fischer; "My Laddie," Hawley, and "Memory," Parks. Miss Lawson has a clear soprano voice which she uses to good advantage. She also sang at the residence of Mrs. George Cain before the D. A. R. Society at Lynn, on March 4.

A pianoforte recital was given on March 12 by Ruby Winchenbach, a pupil of Thompson Stone. Miss Winchenbach displayed a good technic, and gave her opening number a splendid reading. Her Liszt numbers were given with expression and much feeling and showed good training. Her entire program was delightfully played.

A series of Lenten concerts in aid of the Surgical Tuberculosis Fund of the New England Peabody Home for Crippled Children will be given at Steinert Hall April 1, when Fred H. Allen will lecture on "The Great Cathedrals of the World," and at which choir boys will sing. The second will be given at the Tuileries, on the morning of April 3, when the Schubert Trio, composed of Frank Kendrick, violinist; Sue Winchell, cellist, and Isabel Forsyth, pianist, will play. There will also be English ballads by May Sleeper Ruggles. The third will be given at the Tuileries on the morning of April 10, at which Laura Maverick, mezzo-contralto, will be the soloist.

At the recital on March 14 Marion Lina Tufts and Virginia Stickney distinguished themselves as pianist and cellist, respectively. Miss Tufts is a pupil of Szumowska, and her solo as well as accompaniment work showed careful training and skilled musicianship. She is a talented pianist and at once impresses the hearer with that fact. She gave the following numbers: Capriccio, Brahms; Etude in E Major and Scherzo in B Minor, Chopin; "Spinning Song" from "The Flying Dutchman," Wagner-Liszt; and the Polonaise in E. Major, Liszt. Miss Stickney, the cellist, gave the three movements of the Sonata for 'Cello, Locatelli, with Pansy Andrus accompanist. Miss Stickney is a pupil of Adamowski, and proved herself a cellist of taste, intelligence and musical understanding. The Mendelssohn number, Variations Concertantes, Op. 17, and the Fantasie, "Le Barbier de Seville," Op. 6, F. Servias, for Piano and 'Cello, were given a good reading.

Harriet A. Shaw, the harpist, played at a concert in New Bedford on March 3. She also gave an hour's recital in Peacedale, R. I., for Mr. and Mrs. Hazzard. Miss Shaw is a harpist of exceptional talent with a large repertoire at her command. An hour's recital for the harp is quite unusual, but Miss Shaw handled it most delightfully.

A recital was given at the home of Mrs. Kehew on March 5 by an orchestra of symphony players with Mr. and Mrs. Hills,

in support of the Radcliff scholarship fund. The two last-named artists will also sing the "Rigoletto" Quartet in connection with Edith Castle and A. Beatey, at the Boston Theater on March 24. Carmen Melis will also sing at this concert, and there will be two violin numbers by Irma Seydell.

A delightful "at home" was given at the studios of Bertha Cushing Child, the contralto, on March 9. Several selections were given by Mrs. Child and Herbert W. Smith, the baritone. Mrs. Child has given several of these afternoons during the season and always delights her friends with her musical numbers.

Eleanor Rosalie Thornton, the pianist, gave a recital at the school of Miss Child on March 6, presenting the following program: Three Impromptus, Schubert; Etude E. Major, Etude A Flat Major, Valse D Flat Major, Nocturne A Minor, Ballade A Flat Major, Chopin; "Liebestraum," Liszt; Impromptu F Minor, Faure; "Clair de Lune," Arabesque, and "Reflet dans l'eau," Debussy. Miss Thornton is a pianist of fine attainments, with a large repertoire.

The seventh concert of the season was given by the Musical Art Club on March 14. The program included violin solos by Helen Tufts, accompanied by Roxane Chandler; "The Villa of Dreams," Mabel W. Daniels, by George E. Hills, accompanied by the composer; songs by Helen Mears, accompanied by Alice P. Gilbert; piano solos by Mrs. Langdon Frothingham; songs by Edith Bullard to the accompaniment of Eleanor Morris. The program was pleasingly given, each artist contributing to its success. This has been a successful year for the Musical Art Club, of which Miss Schoff is president.

Jessie Morse Behrenson, soprano, will sing at the Charity Concert to be given on March 24 at the Boston Theater. Mrs. Behrenson has sung successfully in many important concerts and recitals, and recently illustrated "Tristan" at the opera lecture given by Olin Downes by singing the "Liebestod." She has a voice of unusual purity of tone and has surmounted the difficulties of this opera with true musical understanding. She is a pupil of Clément.

On March 4 a recital was given at the home of Mrs. Louis Liggett, at which Gertrude Holt was the soloist. Mrs. Holt sang two groups of songs and was repeatedly encored. Mrs. Holt will sing before the Commercial Club at Brockton on March 28 and at the Lecture Course at Durham, N. H., on March 29.

A concert was given by the Wage-Earners' Orchestra of sixty-five members and pupils of the Boston Music School Settlement of the North End recently. The orchestra, which was organized in 1911, is under the direction of Jacques Hoffmann. Its three numbers, including Overture to "Iphigenia," Glück; Andante from Symphony in B Minor, Schubert, and the Overture to "Figaro," Mozart, were very well played. Mr. Hoffmann, as director of the orchestra, deserves great credit for the work he has done. The school also has an opera club with twenty members, and a Mozart Club of twenty-two members.

The Boston Music School Settlement is accomplishing a great good in the North End of the city by awakening a love of music among the children and bringing within their means opportunities for instruction. On account of lack of room there is a large waiting list of prospective pupils. Many of the children have no instruments in their homes and practice at the school daily.

A. E.

George Hamlin to Teach in Chicago

CHICAGO, March 16.—George Hamlin, the American tenor, who returned from operatic successes in the East last week, will fill several recital engagements, after which he will devote the next month to coaching in opera, oratorio and recital work. A number of his pupils have been awaiting his return and his studio will be well filled during the time he is at home. There will be several breaks in his teaching, necessitated by important engagements in the East. He will be soloist at the May Festival at Spartanburg, S. C., with Mary Garden. He returns to Washington, D. C., next week to sing in a performance of "Nabucco."

C. E. N.

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PHILHARMONIC ENDS BRILLIANT SEASON

Stransky Shows New Powers In Reading of Beethoven's Great Fifth Symphony

While the Metropolitan Opera House was filled with those music lovers who exhibited the desire to hear the *première* of Horatio Parker's "Mona," another large audience gathered at Carnegie Hall for the last regular concert of the season of the Philharmonic Society on Thursday evening of last week.

A purely classic program had been announced, comprising Bach's Brandenburg Concerto No. 3, in G Major for Strings, Haydn's D Major Symphony, Mozart's "Jupiter" Symphony and Beethoven's Fifth Symphony in C Minor, op. 67. It was a decided contrast to hear Mr. Stransky present a program made up of works of this kind and the concert was also unusual in that there were no soloists. For the Bach Concerto, which opened the program, Mr. Stransky placed all the violins on the left hand side, the violas in the place where the second violins usually sit, the cellos in the center, and the basses horizontally across the back of the stage, causing the string tone to blend in a peculiarly happy way. The antiphonal effects were made to tell and the ensemble was considerably enhanced in solidity and precision. Max Liebling presided at the harpsichord, which, however, hardly made its way through the body of tone of the strings. If the harpsichord is to be used to play the *continuo* it should be placed either at the front of the stage or should be entrusted to the conductor in the manner which Mr. Mahler used to follow when he presented his own Bach Suite.

The Haydn Symphony was given with much classic feeling, as was the Mozart with its extraordinary beautiful *Andante cantabile*, in which the work of the strings was clear and beautifully handled. These old symphonies, when done as finely as Mr. Stransky gave them, have an irresistible charm and fragrance, which arises from their very simplicity and from the total lack of affectation and seeking for effect in their makeup.

The mighty Fifth Symphony of Beethoven, which, though heard almost weekly last season, but infrequently this year, gave the new conductor of the Philharmonic practically the first opportunity to show what he could do with a big Beethoven work. He had, to be sure, done the Eighth Symphony at his debut and also the "Eroica" and the Fourth during the season, but the Ninth and the Fifth, which are, after all, the greatest of what Grove calls "the Nine Immortal Works," had not been placed on a Philharmonic program this year. Here was a chance for Mr. Stransky to add another laurel to the many he had received in his first year's activity in New York and it may be recorded that he rose to the occasion with overwhelming success.

It is difficult to make a symphony, as familiar as this one, stand forth in a new light, for we have heard in recent years the interpretations of such men as Carl Muck, Emil Paur, Max Fiedler and Gustav Mahler. Mr. Stransky, however, read the work with modern spirit, with full appreciation of the dramatic moments, and with wonderful brilliancy. Poetic and still virile in general contour was the lovely slow movement, while the leading from the Scherzo to the first presentation of the

PAUL DUFAULT AND PARTY ON CANADIAN TOUR



At the Champlain Monument in Quebec. From Left to Right: Paul Dufault; Henriette Bach, Violinist; Mrs. Bach; J. A. Ganvin, local manager, of Quebec; Mrs. L. M. Ruben; Margaret White, the accompanist, and L. M. Ruben, of Montreal.

PAUL DUFAULT, the celebrated French Canadian tenor, has just returned from an extended concert tour through Canada. Mr. Dufault gave important recitals at Quebec, Montreal and Trois Rivières and then made a tour through the maritime provinces, where he sang at St. John, Halifax and Sidney. Mr. Dufault was accompanied by Henriette Bach, violinist, and Margaret White, pianist.

The important daily papers have given

columns of praise to Mr. Dufault's art, commenting especially on the taste exhibited in the choice of his songs. Mr. Dufault's rendition of French songs, as well as of English, is considered by critics a model of both interpretation and phrasing. As Mr. Dufault's many New York admirers well know he has a voice which invariably makes a strong appeal to his hearers and which he uses with the greatest discrimination in German, English or French songs.

cago. During his recent short visit here he gave recitals in several cities of the Middle West with much success.

Last Concert by Volpe Orchestra

The last subscription concert of the eighth season of the Volpe Symphony Society, under the direction of Arnold Volpe, will be given on March 26 in Carnegie Hall, New York. The soloists will be Leo Ornstein, the young Russian pianist, who will play the Second Concerto by MacDowell; and Margarete Goetze Kellner, soprano.

Finale was exceedingly well managed. Mr. Stransky also caught the significance of that passage, which is surely one of Beethoven's most individual—where over a sustained C in the first violins and violas and the palpitating throb of the tympani, the surge of sound rises to one of the greatest orchestral climaxes ever written—with fine results. He built his climax in a way similar to his interpretation of the ending of Strauss's "Death and Transfiguration" a few weeks ago, and the final measures of the last movement were resplendent with verve and glowing orchestral light. He was compelled to bow two or three times after each movement of the work and at the end of the concert received an ovation, the applause continuing unceasingly until he had returned.

A. W. K.

Clarence Bird Returns to Florence

Clarence Bird, the American pianist who has established a considerable following in Florence, Italy, both as a concert giver and teacher, departed last week to resume his activities in that city after a stay of a few months in America. Mr. Bird is a pupil of Theodore Leschetizky and prior to locating in Florence he had established a favorable reputation for himself in Chi-

DAMROSCH REVIVES "IRISH SYMPHONY"

A Special Performance for St. Patrick's Day—Griswold in "Hans Sachs" Music

By way of a St. Patrick's day celebration Walter Damrosch opened last Sunday afternoon's concert of the New York Symphony Orchestra at the Century Theater with Charles Villiers Stanford's "Irish Symphony." Except for a presentation by Gustav Mahler last season the symphony has been allowed to fall into desuetude of late, a fate which it has certainly not deserved. It is brimful of vitality, replete with musical beauties of a high order and constructed with exceptional skill. Stanford has welded genuine Irish themes into a symphonic entity almost as successfully as Dvorak did the negro musical materials of which he fashioned his "New World." The "Irish Symphony" bubbles over with melodic beauties, particularly in the lovely slow movement and the virile finale, so stirring in its broad climaxes. The second movement, a lively jig, is most exhilarating and the first, if not essentially Irish in spirit, is yet full of interest.

Mr. Damrosch read the last movement with much fire and energy, but he was less successful with the others. The heartfelt andante, especially, was wanting in tenderness and poetry. Nevertheless the symphony was received with a good deal of applause. Many thanks are due Mr. Damrosch for its revival.

The rest of the concert was devoted to numbers from Wagner's "Meistersinger"—the introduction to the third act, the "Prize Song," the overture, and *Sachs'* monologues from the second and third acts. The conductor missed the soulfulness of the introduction to the third act, but he gave an unusually good performance of the overture, except for the jubilant close which he marred by a greatly exaggerated retard of the mastersingers' theme.

The two soliloquies of *Sachs* were sung by Putnam Griswold, the Metropolitan's American basso. Mr. Griswold sang them, as was to be expected, with magnificent, noble quality of voice, with a deep comprehension of their poetic essence and much breadth. There can be not the slightest doubt that Mr. Griswold would make one of the finest *Sachs* ever seen in this city were he but given the opportunity to do this rôle, which, it is to be hoped, will sooner or later be the case. Certainly the "Wie duftet doch der Flieder" and the "Wahn, wahn" are very rarely sung as inspiringly as he gave them last Sunday. The large audience appreciated his art, as was fully shown in the applause. H. F. P.

A composer and pianist named Violin was a recent concert-giver in Vienna.

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AN AMERICAN MARCHESI'S SUCCESSOR

Mrs. Fitz-Randolph Inherits Artistic Duties of the Famous French Teacher, Now Retired—Her Views of Her Work—Identifying a Pupil by His Larynx

Bureau of Musical America,
5, Villa Niel, Paris,
March 6, 1912.

KNOWN only to her intimates, unsuspected by the great majority in the music world, came the news of Mme. Marchesi's definite retirement from professorship and departure from Paris, to join her daughter, Blanche, in London.

The career of Mathilde Marchesi, who in private life was Marquise de la Rajata de Castrone, is familiar in its general lines to every American singer, so numerous are those who owe the greater part of their present success to her valuable advice, but America has special cause for pride since the Marchesi cloak—so long the emblem of authority in the world of singing—has fallen upon the shoulders of her devoted pupil and friend, Mrs. Fitz-Randolph, formerly Katharine Timberman, of Scranton, Pa., who by virtue of a kindred genius is destined to promulgate the Marchesi idea in Paris.

Mrs. Fitz-Randolph is a worthy example of American talent, formed and developed in America by American teachers, and "polished off" in Europe. This is the course advocated by all the leading singing teachers of this city interviewed recently for MUSICAL AMERICA on this ever-vital subject of the American girl who comes to Paris to study singing. All of these masters, whatever may have been their widely dissenting views on other points, agreed that the American girl could reap the best results by learning the elements of her art at home before coming to Europe.

Katharine Timberman spent four years in the New England Conservatory, of Boston, Mass., where she studied singing with William L. Whitney, in addition to completing the course in harmony, theory and solfège. She then came to Paris to study with Mme. Marchesi, who soon recognized her talent to impart the art of singing, but who advised her first to devote a few years to public appearances in order to master her art more fully. Following Mme. Marchesi's advice she studied German *Lieder* under George Henschel in London. After an eminently successful concert tour of Great Britain and South Africa she returned to the United States to devote herself to teaching as she had promised her friend and adviser, Mme. Marchesi.

Her Work in Pennsylvania

Miss Timberman opened a studio in Scranton, Pa., and for thirteen years was a foremost factor in the musical advancement of Pennsylvania. The wonderful influence exerted by her in this region is best evidenced by the tribute paid to her talent by Governor L. A. Watres in a speech made from his box at the farewell given in her honor at the Scranton Lyceum Theater, June 28, 1909.

"What she has given to this region can-

not be measured by the tangible standards of this world," said Governor Watres. "Its value is measured in uplifted thought, in a purer conception of harmony and of beauty, and in all that makes for higher culture and a better and nobler civilization."

Mrs. Fitz-Randolph lived for some time in retirement at the Château de la Trigalle, near Evreux, in one of the most picturesque regions of France. She has now made her home in beautiful Neuilly, the aristocratic suburb of Paris.

As Mme. Marchesi would never consent to express her views at length concerning the American girl's voice, with which she had, however, had such lengthy and varied experience, it seemed interesting to gather the opinion of one who had for long been her intimate and who had been in almost daily touch with her during the two years immediately preceding her retirement.

"Every throat has a distinct personality and a singing teacher should be as familiar with the throat as with the face of each one of her pupils," said Mrs. Fitz-Randolph when interviewed this week for MUSICAL AMERICA.

Identifying by the Larynx

"For my own part I could identify, by the mere inspection of the larynx, any one of my pupils or any person whose throat I had once examined attentively with as much ease as I could recognize in a drawing-room anyone whom I had met before. While I would not wish to go so far as to claim that I could tell the nationality of a singer by the inspection of her throat, yet I am positive that the general characteristics which enable us to recognize at a glance the nationality of a person by outward appearance have their corresponding characteristics in the throat; but we are unfortunately not as familiar with these as we are with the general physical aspect of the individual.

"It is mainly due to these marked physiological differences which one observes in the throat of the American girl as compared with that of girls of other nationality that must undoubtedly be attributed the great superiority of our compatriot in the world of song. But her moral qualities also deserve their share of credit, for her intelligence, perseverance and enthusiasm are unbounded.

"Notwithstanding her qualities, maybe even on account of them, the American girl has one great defect: she lacks humility. And this virtue Mme. Marchesi was ever desirous of instilling into us. The Marchesi teachings were a constant lesson in humility. She broke stubborn characters and taught us to realize how little we knew of the great art in which we had appealed to her to instruct us.

Correcting a Massenet Compliment

"I remember that one day the great Massenet called on Mme. Marchesi during one of her lessons. I was on the platform and sang 'Souvenez-vous, Vierge Marie' in honor of our distinguished visitor. Massenet appeared much impressed by my singing and exclaimed with true French enthusiasm: 'This voice is delicious. It is exquisite. It is sublime. This child must sing in grand opera. She will have a tremendous success.' I was naturally overcome with joy and was about to break the strict etiquette and raise my voice to thank the master, when Madame dryly remarked: 'No. She would be a failure in grand opera. She is made to teach singing.' I thought I would die of humiliation. But later on I came to be accustomed to such criticism because I grew to realize that it was sincere, well founded and meant for my ultimate welfare.

"Mme. Marchesi had a particularly unpleasant way of addressing us when we were on the platform, whether alone with the class or in front of an audience of guests: 'What's the matter with your dress?' she would suddenly exclaim. 'It does not hang properly. That ribbon in your hair makes you look ridiculous. You don't know how to dress, my child. Can't you stand erect? Don't twitch your fingers like that. You will never make a success at singing.' Such were the remarks which were well made to teach us the lessons of humility which one can never learn too soon in life."

The Teacher and Her Voice

"It has been claimed by some that it is not necessary for a teacher to have a good voice in order to instruct his pupils properly. Do you share this opinion?" I asked Mrs. Fitz-Randolph.

"I think such an assertion is positively absurd and it can only be upheld by those who have never known how to sing or who have lost their voices. What would one think of a drawing professor who could

not draw? This opinion can find advocates only among the legion of accompanists who have played for some great teacher and who have acquired enough rudiments and phrases to convey to the novice the impression that they can teach singing. This represents the greatest danger with which the path of a young singer is strewn and explains a great number of ruined voices which we find every day."

And here it might be said that Mrs. Fitz-Randolph can well afford to combat this theory, for she is the fortunate possessor of a most powerful and supple contralto voice. Its foremost qualities are its great power, its depth and resonance, its remarkable velvety softness and extraordinary flexibility. The voice is happily seconded by an exceptionally sympathetic personality, a deep knowledge of human nature and of the way to play upon it.

"Sing out. Get your voice out of your throat, out of your mouth. Sing as though you were singing into a dome." Such are the vivid exclamations one hears at a lesson in Mrs. Fitz-Randolph's studio.

The musicales which Mrs. Fitz-Randolph gives in her Neuilly studio are always well attended, and besides musical celebrities of every nationality many personalities prominent in aristocratic circles are to be met with.

An amusing anecdote is told in connection with a recent reception to Mme. Marchesi and which gives a fair example of her wonderful alertness of mind and body. When the subject was broached of a reception in her honor, Mrs. Fitz-Randolph delicately suggested that Mme. Marchesi would have no cause to fear fatigue, as she could sit in a large arm-chair and hold court. Whereupon the noted teacher indignantly exclaimed: "What! Do you think I am going to sit there in a chair—like an old woman?"

DANIEL LYNDS BLOUNT.

BISPHAM IN NEWARK

Both as Singer and Actor Baritone Makes Profound Impression

NEWARK, N. J., March 15.—David Bispham sang here last night and again gave proof of his popularity in this city by attracting a large audience. The first part of the program was made up of a fine variety of songs and arias from Handel to Schumann, while the second part was devoted to the works of American composers, comprising Homer's "Song of the Shirt" and "Banjo Song," Gilbert's "Pirate Song," Lulu Jones Downing's "Only a Rose," and Damrosch's "Danny Deever." Besides Mr. Bispham's ever pleasing voice, he displayed a surprising degree of versatility in expressing the content of his highly contrasted selections. His recitation of Longfellow's "King Robert of Sicily" to the music of Rosette G. Cole made a profound impression. His power in histrionics fully matches his ability as a singer.

Mr. Gilbert accompanied ably and also played Chopin's Nocturne, op. 27, No. 2, and Von Dohnany's Rhapsodie, C Major, with success.

The fifth and last concert of the season's series of artists recitals was given Friday evening, and was made successful by the appearance of Florence Mulford Hunt, mezzo-soprano, and the Criterion Male Quartet of New York. Mrs. Hunt sang several numbers, among which were Mrs. Beach's "Ecstasy," and "The Year's at Spring," Nevin's "Rosary," and Harriet Ware's "Boat Song" with fine taste and expression. The quartet was heard with much enjoyment in several numbers and were obliged to respond to encores repeatedly. As an appropriate close to the season's successful series the patrons of the course presented Charles Grant Shaffer and his wife, Dora Becker, who are responsible for this praiseworthy work

among the school children, with tokens of their esteem, and in responding Mr. Shaffer announced that he would continue the series next season.

C. H.

DANCED TO MUSIC OF DAMROSCH ORCHESTRA

New York Symphony's Sixth Concert for Young People Marked by Unusually Festive Features

Walter Damrosch and his New York Symphony Orchestra gave their sixth concert for young people at Carnegie Hall, New York, on March 16, with a most potent added attraction in a group of fancy dances by gifted young amateurs. The rear of the auditorium was unusually festive with throngs of Scotch, Danish and Swedish peasants watching their fellow dancers perform.

Mr. Damrosch contributed a musical accompaniment of such enthusiasm as to inspire the dancers to their best efforts. Of the six folk dances under the direction of Elizabeth Burchenal, those which were notably entertaining were the Danish Firtur, with its refined Scandinavian version of the "turkey trot," and the Oxdansen, a Swedish pantomime of a fight between four men.

The most finished dancing of the afternoon was found in the Frolic under the direction of Grace Jenkins Anderson. A Spring Dance in classic costume, arranged by Mary Porter Beegle, was performed by a group of girls from the Teachers' College with all the professional ease of a Metropolitan ballet. To accompany this number Mr. Damrosch played the Strauss walse, "Voices of Spring," with a rhythmic gayety that was irresistible. Equally artistic was the Shepherd's Dance, led by Alice Kurlander, who displayed a natural gift for dancing indicative of a future Pavlova.

The first half of the program was given up to orchestral numbers. A splendid rendition of the "William Tell" Overture was followed by the Scotch Idyl from Saint-Saëns's "Henry VIII," which pleased the youthful audience with its bagpipe effect on the harp and oboe. The dreamy melody of the *Largo* from Dvorak's "New World Symphony" made an emphatic appeal as interpreted by Mr. Damrosch. "The Beautiful Blue Danube" received its usual spirited delivery from this excellent organization.

C. L. WAGNER'S ATTRACTIONS

Manager Arranges for Tours of Noted Artists Next Season

CHICAGO, March 18.—Charles L. Wagner, the musical manager, was a sojourner in the city last week, having recently returned from the Pacific Coast. He stopped here last Sunday to hear John McCormack, the distinguished Irish tenor, who was giving a concert in the Auditorium, and who will be under the management of Mr. Wagner next season. He has arranged for Mr. McCormack to appear as guest artist in ten performances with the Boston Grand Opera Company next season, also for ten performances of Mme. Schumann-Heink in the same association. The Alice Nielsen Opera Company will start on a tour next November under Mr. Wagner's direction, likewise Riccardo Martin, the celebrated tenor, and Rudolph Ganz, the pianist, who commence their tour in October. The time of these several artists has been already well booked. Leopold Godowsky, the pianist, who resided for a number of years in Chicago, will make a tour of America under the direction of Wagner in January, and Ysaye, the famous violinist, will appear in April.

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MINNEAPOLIS ORCHESTRA COMES AND NEW YORK IS CONQUERED

A Remarkably Fine Organization This That Has Come Out of the West—Well Balanced and Admirably Drilled.—Oberhoffer a Commander With a Firm Grasp on His Men

New Yorkers have been told much about the musical advancement of the West, but those who were still sceptical about the possibility of any Western city even remotely rivaling theirs in the matter of orchestral organizations were given a chance to see and hear for themselves last Monday evening when the Minneapolis Symphony Orchestra, under the leadership of Emil Oberhoffer, followed the recent example of the Thomas Orchestra of Chicago and gave a concert in Carnegie Hall. Those who were convinced that importing an orchestra to New York was like carrying coals to Newcastle and who accordingly came to scoff went away two hours later wishing that the Minneapolis organization might take up its permanent abode in this city. "Lucky Minneapolis!" exclaimed one person as he left the hall, "to be blessed with such an orchestra and such a conductor! I should scarcely have thought it possible." These words may well be taken as representing the sentiments of the whole audience.

Conductor Oberhoffer selected a program of no unusual character, but one adequately calculated to disclose the salient characteristics of his players and his own abilities. It contained Beethoven's third "Leonore" Overture, Brahms's First Symphony, Mozart's "Eine Kleine Nachtmusik" and Strauss's "Death and Transfiguration." After the first number the audience, which was of good size, broke into spontaneous applause and the demonstration was renewed after every other, while at the conclusion of the symphony the conductor was presented with a large wreath.

It would be idle and unprofitable to institute comparisons between this organization and the Thomas Orchestra because of the longer life of the latter. It may be observed, however, that a hasty contrast is by no means obviously disadvantageous to the Minneapolis musicians. They are a well balanced body of players, one which has been admirably drilled. They played with much smoothness and precision last Monday, with pure intonation, with beautiful tone and with spirit and fire. There were moments during the early part of the evening when the body of string tone seemed a trifle thin, but later on, particularly in the Mozart and Strauss music, it had admirable solidity, firmness and color. Woodwind and brass were highly satisfying in their mellowness and purity.

Mr. Oberhoffer, who commands his forces with a firm grasp, is a conductor endowed with temperament, enthusiasm and emotion. He can be refined and poetic and

he can also build up rousing climaxes. He is not sparing with energetic gesticulations, but the results justify these. His "Leonore" Overture was dramatic and finely climaxed. He knows how to obtain dynamic contrasts that are very effective. There were times in the Beethoven when his tempi seemed a trifle faster than the ordinary, but his reading had, nevertheless, interest and individuality. Of course, Mr. Oberhoffer could not make the vacuous opening movement of the Brahms sound interesting—always excepting the impressive slow introduction—but the jubilant finale, with its Beethovenian theme, he read with splendid exuberance. The lovely horn passage at the beginning of this division was capably played. Mozart's "Nachtmusik" is trifling material at best, but with the Strauss tone poem conductor and orchestra nobly distinguished themselves. The huge crescendos were built up with convincing directness, breadth and emotional accent, nor was the tenderness of the opening slighted. The execution of the performers was marked by surety and smoothness.

The orchestra brought with it its own soloist, Lucille Stevenson, soprano, who has won popularity in the West. This is not at all difficult to account for, as the young artist has a personality of winning charm and a voice of exceptional beauty, color and warmth of timbre. It is a dramatic voice backed by an emotional temperament, as Mme. Stevenson showed in her delivery of the "Ave Maria" from Bruch's "Cross of Fire." There is now and then just a suspicion of stridency in some of her upper tones, but on the whole the voice is excellently handled. Miss Stevenson sings, moreover, with style, excellent taste and good enunciation. The audience last Monday recalled her many times and she finally granted an encore, Horatio Parker's graceful "The Lark Now Leaves Her Watery Nest." H. F. P.

Opinions of other New York critics:

It is safe to say that with the exception of the great Bostonian organization founded by Colonel Higginson, no body of musicians in this country which devotes itself to symphony has excelled the Minneapolis society. But for local pride I might be tempted to add—none has equalled it.—Mr. Meltzer in *The American*.

Only our very best organizations afford as much pleasure as Mr. Oberhoffer's musicians, provided last night; and they not always. In spite of the surfeit of orchestral music which burdens the metropolis, there were many moments of real refreshment in the concert given by the visitors.—Mr. Krehbiel in *The Tribune*.

It was perfectly clear that Mr. Oberhoffer is a competent musician, who is moved by a real temperament. His readings had idiosyncrasies, such as his resolute insistence of the last drop of blood in the double basses, and in some of the tutti he regulated his dynamics so as to destroy balance of tone. But his method has a sweep and a virility which are decidedly communicative and which put a real vitality into the playing of his men.—Mr. Henderson in *The Sun*.

tion of the school free instruction has been given to a number of students. It has been found that it is necessary now to establish a fund to carry on the work, as many opportunities have presented themselves for this purpose. On the committee for this concert are Mrs. John Henry Hammond, Mrs. F. Norton Goddard, Mrs. Dave Hennen Morris, Mrs. D. Hunter McAlpin, Jr., and Mrs. George Washbourne Smith. The program will present the New York Singers' Quartet in Tchaikowsky's "A Legend," Brahms's "Farewell," Lasso's "Matona lovely maiden" and Dr. Arne's "Where the Bee Sucks," Dr. Nicholas J. Elsenheimer, pianist, and Wilhelm Foerster, clarinetist, in Brahms's Sonata in E Flat Major, op. 120, No. 2; Frederick Hastings, baritone, in a group of American songs, containing Dr. Elsenheimer's "I Think When I Read That Sweet Story," MacDowell's "The Sea" and Gena Branscombe's "Krishna" and Valeda Frank, a young pianist in the "Gondoliera" in G Flat of Liszt and Chopin's Impromptu, op. 29, and Prelude, op. 28, No. 22.

Reception at the Severn Studios

A reception was given on Sunday afternoon, March 17, by Mr. and Mrs. Edmund Severn in honor of Maximilian Pilzer, the New York violinist, at their studios. There were many prominent musical people present, among them Arnold Volpe, Mr. and Mrs. Gustav L. Becker, Mr. and Mrs. Carl H. Tollefsen, Mr. and Mrs. A. W. Lilienthal, J. Van Brockhaven and many others. Interest centered in a performance of Mr. Severn's new suite, "From Old New England," which received a splendid hearing

at the hands of Mr. Pilzer and Mrs. Severn. The composer in an informal way gave some interesting explanatory remarks relating to the material employed in the composition and there was great enthusiasm shown at the close of the performance. Mr. Pilzer will play the suite at his Carnegie Hall recital on April 25 for the first time in public. The remainder of the musical program presented Arthur T. Ernest, baritone, in Mr. Severn's songs, "Darling," "To My Beloved," and in two Oriental songs, "To Amine" and "To Mihri." Samuel Martin, tenor, was heard in Mr. Severn's "To Marcelle." Carl H. Tollefsen, the violinist, assisted by Mrs. Tollefsen at the piano, played a group containing an Andante by Halvorsen, Drdla's "Souvenir" and a Natchez Gipsy Dance with admirable tone and much artistry. Miguel de Castellanos gave a splendid performance of the A Flat Major Polonaise of Chopin, op. 53.

TOO LITTLE ATTENTION TO SPEAKING VOICE

Important Feature of Vocal Training Often Disregarded, Says Elizabeth Kelso Patterson

"Pay more attention to the pupil's speaking voice."

That is the advice to singing teachers of Elizabeth Kelso Patterson, a teacher herself and a soprano, pupil of Mathilde Marchesi and Sir Charles Santley.



Elizabeth Kelso Patterson

"Many teachers disregard it," said Miss Patterson to a *MUSICAL AMERICA* representative the other day, "but it is in reality one of the most important points. The speaking voice and the singing voice are more closely related than the average layman imagines. The question of breath control is here applicable, both in the case of speaking and singing. I cannot understand

how it is possible to teach unless one has sung oneself, for the teacher must make clear to the pupil the sensation received in producing a tone. Mme. Marchesi was known to place only the female voice, and I have followed suit, as I believe that I am best fitted to teach women.

"The voice floats on the breath, and to acquire proper production one must, of course, carefully regulate the breath. Without entering into technicalities, let me say that the idea which Mme. Marchesi so clearly expounded of raising the larynx and shortening the vocal chords as a result of it, is all important. The fault with Americans is that they imitate too easily; they hear a certain great artist produce a tone and immediately attempt to do likewise, without first looking into the matter and studying how that tone is produced. In teaching it should be the instructor's principle in showing a pupil a certain tone to make the pupil realize that the tone itself should not be imitated, but only the placement of the tone."

Miss Patterson conducts the Misses Patterson Home for Young Ladies Studying Music and Art and has for a number of years been working along lines which have produced excellent results among her pupils. Her institution is conducted on unique lines. All the students live at her home, but only those who study voice are under Miss Patterson's guidance, the others working with other teachers in the city.

MISS ELVYN WINS LAURELS

San Francisco Thunders Applause at Pianist's Brilliant Work

SAN FRANCISCO, March 14.—Myrtle Elvyn, the young Chicago pianist, gained one of the biggest concert successes of the season last night before an audience which almost exhausted the capacity of the big Scottish Rite Auditorium. With her amazing technique in the Beethoven Sonata "Appassionata," Liszt's Twelfth Rhapsodie and the paraphrase on the "Blue Danube" waltzes established her success completely. Two operatic selections, the Leschetizky left-hand arrangement of the Andante Finale from "Lucia" and the Liszt paraphrase from "Rigoletto" were received with thunderous applause.

Miss Elvyn played two of her own compositions, a Serenade and a Novelette, of which the former was especially buoyant and rhythmically attractive. Two Chopin pieces were greeted with a tense silence, which was a tribute to the pianism of the artist. Miss Elvyn played with finesse the arrangement of Scarlatti's "Concert Allegro," by her teacher, Godowsky.

AN UNRULY CURTAIN IN BOSTON OPERA

"Trovatore" Halted in Middle of Act—New Singers in Familiar Operas

Bureau of Musical America,
No. 120 Boylston Street,
Boston, March 18, 1912.

ELIZABETH AMSDEN sang the part of Azucena in "Il Trovatore" for the first time on any stage on Wednesday evening. There was another notable circumstance in the performance—the methodical and relentless descent of the asbestos fire curtain in the middle of an act. Few will forget that slow descent, while the singers tried their best to keep on singing and Mme. Gay furiously confronted the soldiers of *Count di Luna* with one eye on the thing dropping down on her from above. The cause of all this was the leaking in a valve in the high pressure water pipe under the stage. This pipe is so connected with the fire curtain that if owing to any sudden flame the pipe commences to give its water the curtain will at the same moment automatically descend. The curtain obeyed instructions. The leak was not large enough to make it descend quickly, but it came down, and no man could stop it. It took between five and ten minutes to arrive at the bottom and was not noticed by the majority in the audience until it was fairly under way. Laughter commenced to sweep over the house and there was a roar as the curtain landed. It was fifty minutes before the performance could proceed.

Miss Amsden sang her music brilliantly and with feeling for its fine old-fashioned style. She has a voice of uncommon capacity; she has temperament and a personality that carries well over the footlights. It was a pity, in a way, that Mr. Zenatello could not repeat "Di quella pira" as an encore. He had sung it with such fire and in such heroic vein.

Carmen Melis followed Mary Garden at the popular-priced performance on Saturday night, with Jean Riddez as *Athanaël*. Miss Garden and Mr. Renaud, in the same opera, had been the afternoon attractions. Mme. Melis gave a carefully composed impersonation of the Alexandrian lady and Mr. Riddez played the part of *Athanaël* with real dignity and effectiveness.

Mme. Calvé appeared for a third special performance as *Carmen* on Wednesday afternoon and sang exceptionally well, but did not draw a large audience.

The end of the opera season being but two weeks off, there is no longer thought of novelties, there is the putting of new wine in familiar bottles; familiar operas with unfamiliar casts. This evening Mr. Clément has been singing, for the first time in Boston, as *Rodolfo* in "La Bohème," and his partner was Alice Zeppilli, of the Chicago-Philadelphia Company. Mr. Clément had rarely been in better voice and he employed his vocal resources with consummate skill. He sang his romanza in the opening act as only a very great artist may.

OLIN DOWNES.

CLEVELAND TRIUMPH FOR MINNEAPOLIS ORCHESTRA

Enthusiastic Playing of Mr. Oberhoffer's Men Makes Concert Great Success—De Pachmann in Recital

CLEVELAND, March 16.—Outside the regular symphony course and consequently without the great audience which subscribes to it, the appearance of the Minneapolis Orchestra under Emil Oberhoffer partook of the nature of a distinct triumph. Mr. Oberhoffer proved himself to be a highly competent conductor. Using no score he directed his band with detailed and suggestive signals as to tempo, phrasing, and dynamic contrast. The result was an entirely satisfactory performance. The musicians responded with youthful enthusiasm and vigorous tone. One seldom sees a group of men who seemed more enthusiastic in the performance of their task. Lucille Stevenson's pure voice and intelligent use of it gave unalloyed pleasure in her solo numbers.

De Pachmann's farewell recital on Wednesday drew an audience of fair size only, but of unbounded enthusiasm. After the regular program had reached its close a full half hour of music was accorded to the eager listeners gathered in aisles and about the platform. The first half of the evening was given to miscellaneous selections and the rest to Chopin.

ALICE BRADLEY.

Activities in New York Schools and Studios

Engagements for Sulli Pupils

Lena Mason, a pupil of Georgie M. Sulli, who scored a success in "Lucia" at the National Theater, City of Mexico, has been engaged by the Aborn Opera Company to sing the roles of *Olympia* in "The Tales of Hoffmann," *Musetta* in "La Bohème" and *Gretel* in "Hänsel und Gretel." Mr. and Mrs. George R. Dolf, tenor and soprano, also pupils of Mr. Sulli, have been engaged by a Chicago manager for a tour of forty concerts in the United States and Canada.

Fine Playing by Young Virgil School Pupil

Lucille Oliver displayed astonishing proficiency in technic and beauty of tone at the Children's Recital of the Virgil Piano School on Tuesday of last week. The runs in the "Zephyrs of May" by Delacour were played with a dash and brilliancy which contrasted well with her charming delicacy of tone in the Olesen Serenade. Liszt's "La Campanella," which taxes the resource of mature concert artists, revealed her strength of dramatic contrast, precision and grasp of technical difficulties. She was heartily applauded.

Benefit Concert by Granberry School

A concert in aid of the Scholarship Fund for the assistance of talented and needy students will be given in Carnegie Chamber Music Hall on March 25 by the Granberry Piano School. Since the organiza-

PUTNAM

Griswold

BASSO

Metropolitan Opera Company

Recent Criticisms

POGNER

NEW YORK TRIBUNE, March 7th—Mr. Griswold's superb voice, with his skill in song, made his Pogner a figure to be remembered. Miss Destinn's Eva is always admirable.

EVENING WORLD, March 7th—Another new impersonation to us was Putnam Griswold's Pogner, than which we have seen none better. A very real character it was that he presented. One never could think that he was acting. And how well he sang! In him America has an artist of the first rank.

EVENING SUN, March 7th—The American, Putnam Griswold, was a Pogner of superb voice. He, too, is said to wish a trial at Sachs, for which he has the noble, deeper tones.

EVENING JOURNAL, March 7th—Putnam Griswold was a dignified and at the same time a lovably human Pogner, and sang with his accustomed sense of values.

MORNING TELEGRAPH, March 7th—The Pogner of Putnam Griswold has geniality and wealth of voice.

GLOBE, March 7th—Mr. Griswold guards successfully against the temptation to woodenness in Veit Pogner, and his fine voice gives much pleasure. Altogether he is a far better representative of the rich goldsmith than we have had of late.

WORLD, March 7th—Putnam Griswold's Pogner, new here, was far more dramatically impressive, the American basso's voice being especially full and sonorous.

N. Y. AMERICAN, March 7th—One of the most impressive features of the performance was the Veit Pogner of the American bass-baritone, Putnam Griswold, who, by the way, should make a very fine Hans Sachs.

N. Y. TIMES, March 7th—Mr. Putnam Griswold's Pogner was a new and delightful disclosure of his powers in both singing and impersonation; admirable in feeling and sung with a noble and beautiful voice.

WOTAN

TRIBUNE, March 10th—Die Walküre, with a brand new Wotan, was yesterday afternoon's opera at the Metropolitan. The new Wotan was Putnam Griswold, and a true king of the gods was he, noble in bearing and finely resonant of voice and beautifully tender in his scene with his disobedient daughter. Mr. Griswold by his impersonation has set himself one peg higher in the estimation of the critical public.

N. Y. SUN, March 10th—The only important changes in the cast were the appearance of Mr. Jörn as Siegmund, and Mr. Griswold as Wotan. The American basso had not hitherto been heard as the head of the Norse household of deities and, indeed, it was stated that he had sung the rôle only once before in his career. It is safe to say that he will sing it again. Mr. Griswold has high qualifications for the part. He has a voice of noble quality and sonority, a broad and musical style and great dignity of carriage. His Wotan made a thoroughly favorable impression. His last scene was especially admirable.

EVENING MAIL, March 10th—Putnam Griswold was one of the most magnificent Wotans that has ever graced the Metropolitan stage.

EVENING POST, March 10th—In the Walküre performance on Saturday afternoon there was a new Wotan in the person of Putnam Griswold. He gave an admirable impersonation on the whole, one characterized by breadth, dignity and nobility, and vocally splendid. He did not always make Wotan's outbreaks of wrath sufficiently tempestuous. It is true, but otherwise this American basso made one regret that he had not been allowed to sing the first two Wotans in the recent "Ring" cycle.

STAATS-ZEITUNG, March 10th—Mr. Griswold sang Wotan for the first time here. He made a splendid impression, and when he has sung the rôle oftener he will be able to give richer and deeper color to it. The big lines are already there. Particularly effective was his third act with Madame Gadeki, in which he created a profound impression.

AMERICAN, March 10th—Putnam Griswold made his first appearance in New York as the Wotan of "Die Walküre."

Mr. Griswold, who is steadily gaining in favor, made a most favorable impression as the Wagnerian Jove, singing with freedom and acting with majesty.

FIRST PERFORMANCE FOR
NEW STOJOWSKI WORK

Sonata Played by Composer and Mr. Argiewicz in Joint Recital Proves Fluent Piece of Writing

Sigismund Stojowski, the noted pianist, and Arthur Argiewicz, violinist, presented the last of their series of joint recitals at the MacDowell Club, New York, on March 18, with the assistance of Gaetano Rummo as accompanist for Mr. Argiewicz.

The recital was notably interesting by reason of the first performance of Mr. Stojowski's Sonata in E Major, which was the final number on the program. As interpreted by the two artists this new composition was revealed as a fluent piece of writing, giving grateful opportunities to the performers. Of particular appeal was the sparkling *Intermezzo*, which was played with the utmost verve, and the *Arietta*, with the broad sweep of its flowing melody. The composer was enthusiastically applauded at the conclusion of the spirited finale.

Mr. Stojowski displayed the finished quality of his pianism in a group of pieces which comprised the Melcer arrangement of Moniuszko's song, "Connais-tu le Pays?" a Humoresque by Zelenski and Paderewski's "Moment Musical" and "Caprice." So favorably were these received that the pianist added an extra number. The two artists were heard to great advantage in the Zelenski F Major Sonata.

Of the violin solos by Mr. Argiewicz there was especial interest in the Wilhelmj transcription of the Melodie by Mr. Stojowski. The violinist also scored strongly with the Wieniawski Scherzo-Tarantelle.

DR. CARL CELEBRATES
20TH YEAR AS ORGANIST

Congregation of "Old First" Presents Him with Bust of Beethoven After Recital

Fifteen hundred persons crowded the First Presbyterian Church on Fifth avenue, New York, Monday evening and fully as many were turned away unable to gain admission as Dr. William C. Carl celebrated his twentieth anniversary as organist and director of music of that church. Mary Hissem de Moss, soprano, and Francis Rogers, baritone, assisted Dr. Carl in the performance of this program:

Jubilate Deo, Dr. Alfred J. Silver (dedicated to Dr. Carl); Prelude per Organo (ms.), Théodore Dubois (dedicated to Dr. Carl); Spring Song, Felix Borowski; Toccata from the Fifth Organ Symphony, Ch. M. Widor; Air: O had I Jubal's Lyre, Handel, Mrs. de Moss; Premiere Organ Symphony, Alexandre Guilmant; Andante known as the clock movement, Josef Haydn; Fugue in D Major, Johann Sebastian Bach; Songs: Love Me or Not, Secchi, Luigi dal caro Bene, Sarti; Invictus (W. E. Henley) (written for Mr. Rogers), Huhn, Mr. Rogers; Largo from Xerxes, George Frederick Handel; Variations de Concert (with pedal Cadenza), Joseph Bonnet; Songs, Longing, Saar, Spring Tide, Becker, Mrs. de Moss; Final in D Major, Jacques Lemmens.

During the program, which sustained the high artistic standard characteristic of Dr. Carl's recitals, the Rev. James A. McCague, assistant pastor, paid a glowing tribute to Dr. Carl's work during the past twenty years and following the recital Col. Charles H. Olmstead, on behalf of the congregation, presented the organist with a bronze bust of Beethoven mounted upon a pedestal of green marble. Other speeches followed, to which Dr. Carl responded.

PITTSBURGH CONCERTS

Fine Performance by Minneapolis Orchestra—Recital by Clarence Eddy

PITTSBURGH, March 18.—The Minneapolis Orchestra, Emil Oberhoffer, conductor, made its Pittsburgh debut Saturday night with Mme. Lucille Tewksbury Stevenson, soprano, as the soloist. The personnel of the orchestra was somewhat gratifying to Pittsburghers, for nearly a dozen of the players were at one time identified with the Pittsburgh Orchestra.

Conductor Oberhoffer was not long demonstrating that he is a musician of high qualifications. Beethoven's third overture, "Leonore," has been heard in Pittsburgh many times, as also has been the "Tristan and Isolde" Prelude, the Tchaikowsky Fifth Symphony and the Liszt Rhapsodie No. 2, the familiarity with these numbers offering Pittsburghers ample opportunity to judge of the exceptional merits of the organization. Mme. Stevenson made a distinct impression with her aria, the "Ave Maria," from Bruch's "Cross of Fire."

Clarence Eddy, the great American organist, gave a recital yesterday at the Rodeph Shalom Temple, assisted by Mme. Marie Stapleton Murray, soprano, of Pittsburgh. Mr. Eddy was at his best. He played such numbers as Clérabault's Prelude in D Minor, Bach's Fugue in D Major

JADLOWKER SINGS HIS FAREWELL

Tenor Heard for Last Time at Metropolitan Before Joining Kaiser's Opera—"Mona" the Only New Production of the Week

METROPOLITAN OPERA
CALENDAR

PUCCINI'S "Madama Butterfly," Wednesday afternoon, March 13. Mmes. Farrar, Fornia; Messrs. Jadlowker, Scotti. Conductor, Mr. Toscanini.

Smetana's "Bartered Bride," Wednesday evening, March 13. Mmes. Destinn, Wakefield, Mattfeld, Case; Messrs. Jörn, Reiss, Didur, Witherspoon, Ruysdael. Conductor, Mr. Hertz.

Horatio Parker's "Mona" (first performance on any stage), Thursday evening, March 14. Mmes. Homer, Fornia; Messrs. Martin, Griswold, Reiss, Witherspoon, Hinshaw, Murphy, Ruysdael. Conductor, Mr. Hertz.

Verdi's "Otello," Friday evening, March 15. Mmes. Alda, Maubourg; Messrs. Slezak, Amato, de Seguro, Bada. Conductor, Mr. Toscanini.

Ponchielli's "Gioconda," Saturday afternoon, March 16. Mmes. Destinn, Duchêne; Messrs. Caruso, Amato, de Seguro. Conductor, Mr. Toscanini.

Humperdinck's "Königskinder," Saturday evening, March 16. Mmes. Farrar, Wickham, Fornia, Mattfeld; Messrs. Jadlowker, Goritz, Reiss, Didur. Conductor, Mr. Hertz.

Gluck's "Armide," Monday evening, March 18. Mmes. Fremstad, Matzenauer, Rappold, Gluck, Sparkes, Maubourg; Messrs. Caruso, Amato, Gilly, Bada, Reiss, de Seguro. Conductor, Mr. Toscanini.

THE advent of "Mona" on Thursday evening of last week, which will be found treated in another section of this paper, quite towered in importance over every other operatic happening of the week at the Metropolitan. Repetitions of familiar works have been the order of the day.

Hermann Jadlowker sang his last two performances of the season and possibly for several seasons at the Metropolitan. There is a chance that the Kaiser may allow him a sufficient vacation during each year of his long contract at the Berlin Royal Opera to permit of his making a few appearances in New York, and this is much to be desired. So great have been the strides made by this young tenor this season that his failure to return for the next few years will be profoundly deplored.

On Wednesday evening of last week a good sized audience enjoyed the "Bartered Bride," which had its second hearing of the season. The cast was the same as at the previous performance, chief honors falling

and others in a most artistic manner, receiving the heartiest of recognition for his masterful performance. Mrs. Murray was in splendid voice. E. C. S.

BOSTON SYMPHONY CONCERTS

Rousing Performance of Strauss Number by Fiedler and His Men

BOSTON, March 17.—At the symphony concerts of the week Mr. Fiedler and his men gave a rousing performance of what now appears to be one of Strauss's very greatest orchestral works, the "Domestic" Symphony. In this work there is an uncommon amount of glorious music, also human tenderness and rousing humor. In few works, indeed, is Strauss so humanly eloquent. The "Domestic" Symphony bears about the same relation to his other orchestral pieces that the "Meistersinger" of Wagner bears to the other operas of that composer. The performance was in all respects worthy of the music.

The Strauss symphony, nearly one hour in length, proved more popular than the glowing "Freischütz" Overture and even the "Emperor" concerto, given a performance of the sincerest feeling and the soundest musicianship by Wilhelm Bachaus. The concerto itself has seen its best days. The slow movement now remains. The rest is going slowly to perdition. Mr. Bachaus played with abundant technical dexterity and with a fine sense of the symphonic character of the work. O. D.

To Sing "La Belle Hélène"

A performance is now in preparation of Offenbach's "La Belle Hélène" to be given on April 8 in Prospect Hall, Brooklyn, under the direction of Carl Fiqué, with Mme. Katherine Noack-Fiqué in the title rôle. Mme. Fiqué was also the soloist at the concert of the Zoellner Männerchor in Arion Hall, Brooklyn, on March 10.

to Mme. Destinn, Mr. Jörn and Mr. Reiss, whose *Wenzel* has never been more deliciously funny. All of the principals were in their best form and Mr. Hertz missed none of the captivating charms of the score. He has very wisely restored the overture to the place which it has hitherto occupied at the Metropolitan, namely, before the second act. In this way it can be enjoyed by everybody and is not ruined by the noise of late comers.

On the afternoon of the same day a special matinee of "Madama Butterfly" was given, the leading characters being assumed by Miss Farrar, Mr. Jadlowker and Mr. Scotti. Mr. Jadlowker has not often been associated with the part of *Pinkerton*, but his work was thoroughly pleasing.

Friday evening of last week brought "Otello," which is being relished by larger audiences at each consecutive hearing and for the restoration of which in the repertoire Mr. Toscanini deserves no end of thanks. Mr. Slezak was somewhat hoarse, but his impersonation did not suffer seriously thereby. Mr. Amato did *Iago* splendidly and Mme. Alda's *Desdemona* could scarcely have been better. Mr. Toscanini read the score with gripping power and especially beautiful was the last act—something entirely new in Italian opera in the matter of somber color.

"Gioconda," which never fails to draw with Caruso, Destinn and Amato in it, was given with these artists before a vast Saturday afternoon audience. The performance ran smoothly, the one novel element in it being the *Cieca* of Mme. Duchêne, a French contralto, who used to be at the Manhattan Opera House. She sang with much intelligence and feeling and a voice of exceptional warmth and color.

On Saturday evening there was another "popular priced" performance, the opera being "Königskinder." The combination drew one of the large audiences of the season and there was much applause for all the participants. Mr. Jadlowker, as the *King's Son*, made his farewell appearance. Miss Farrar's *Goose Girl* was at its best and the same was true of Mr. Goritz's noble *Fiddler*.

Last Monday evening witnessed a splendid repetition of "Armide" before a very large audience. The cast was familiar, headed by Mme. Fremstad and Mr. Caruso, both of whom were at their very best. The soprano's impersonation was again tellingly dramatic and the tenor poured out his voice with more than wonted beauty. Both Mmes. Gluck and Matzenauer charmed and Messrs. Amato and Gilly acquitted themselves with forceful effect.

BONCI IN CHICAGO

Songs in English, French and Italian Sung with Characteristic Art

CHICAGO, March 16.—Alessandro Bonci, one of the greatest lyric tenors of the age, who gave a concert last Tuesday to an audience that crowded Mandel Hall and overflowed onto its stage, again on Sunday afternoon ministered with equal taste and efficiency to the pleasure of a large audience in the Studebaker Theater. Mr. Bonci is not only a superb artist with a beautiful voice, but a master in the composition of programs. His opening group, comprising Haydn, Pergolesi and Gluck numbers, was sung with beauty of tone and a delicacy as well as breadth of phrasing that made them exquisite examples of the singer's art.

In conformity with his interest in opera in the vernacular Mr. Bonci gave a group of songs by American composers, including Charles W. Cadman's "Dawning," James H. Rogers's "At Parting" and Reginald DeKoven's "I Love Thee So." The novelty of the program was the big aria from Cimarosa's "Matrimonio Segreto."

The French group opened with David's "Le Désert," followed by Chaminade's "Colette" and an aria from Massenet's "Manon Lescaut," which were given with charm and subtlety. The final series was Italian, sung *con amore*, including Mascagni's "A la Luna," Montefiore's "Aspirazioni" and the big aria from Puccini's "The Girl of the Golden West." C. E. N.

Zoellner Concert for Brooklyn

The Zoellner Quartet, which recently made its debut in America at Carnegie Lyceum on the 6th of March and Steinert Hall, Boston, Mass., March 9, announces a recital in Brooklyn for April 3rd. The quartet will be assisted at their Brooklyn recital by Alfred G. Robyn, who will play with it the César Franck Quintet.

GAIN OF \$1,600 A PERFORMANCE FOR OPERA IN PHILADELPHIA

Rumors of Large Deficit Proved Groundless—"Jewels of Madonna" Season's Greatest Success There—First "Lohengrin" by Local Company Introduces New "Elsa" in Jane Osborn-Hannah

PHILADELPHIA, March 18.—So great has become the popularity of "The Jewels of the Madonna," the new Wolf-Ferrari opera, with local audiences that it was presented twice last week, on Monday and Wednesday evenings, and is scheduled to be heard at a special matinee to be given Wednesday afternoon of this week, the season closing that evening with the only performance of "Louise."

On Friday evening a large audience enjoyed an excellent performance of "Lohengrin," the first by the local company, although Wagner's opera was given here by the New York organization in January. Herman Jadower, who appeared in the title rôle on the former occasion, again sang the part of the knight with marked success. There was an Elsa new to Philadelphia in the person of Jane Osborn-Hannah, who was received with many demonstrations of favor and admiration, both for her acting, which gave new sympathy and tragic significance to the part, and her singing, which reached a high artistic standard. While Mme. Osborn-Hannah's voice is not of great power it is of fair volume and of an unusually pure, sweet quality, so that in her singing of the "Traum" and all the other familiar passages allotted by Wagner to his unhappy heroine, she gave absolute pleasure. Seldom is the final scene, the parting with Lohengrin, presented with so potent a suggestion of poignant suffering. Also of admirable effect was the Ortrud of Eleanor de Cisneros, whose commanding presence, forceful acting and superb singing made a strong impression. Gustav Huberdeau made his first local appearance as Heinrich and the rôle proved one of his best. Otto Goritz repeated his frequently praised interpretation of Telramund and especially praiseworthy also was the conducting of Alfred Szendrei.

At the final Saturday matinee a triple bill consisting of Atilio Parelli's new one-act opera, "A Lover's Quarrel," "Hänsel und Gretel," and a ballet led by Rosina Galli was given, while in the evening, for the last popular price performance, "Tales of Hoffmann" was sung with several changes in the cast. Dufranne, Crabbe and Huberdeau appeared respectively as Coppelius, Dapertutto and Miracle, while Edmund Warnery sang Hoffmann's music with sweetness of tone; Carolina White was once more a beautiful Giulietta and Jenny Dufau did double duty as Olympia, the doll, and the fragile Antonia.

Rumors of a large deficit to be faced by the operatic management have proved to be entirely ungrounded. In fact, the season has been financially a success, the shortage being so small as to be absolutely insignificant, and it is said that for next season no guarantee will be required. The season which comes to a close this week has, as a whole, given satisfaction artistically, though the performances have at times reached a plane of merit which at other times has not been maintained, some of the productions being scarcely up to the "five dollar opera" mark.

Herman Sandby, first 'cellist of the Philadelphia Orchestra, was heard in recital at Witherspoon Hall last Tuesday evening, presenting a program that included several novelties and proved interesting throughout. Mr. Sandby plays with technical skill and adds the charm of delicacy and finish, especially enjoyable being his interpretation of four short compositions by Debussy. Other numbers were by Marcello, Sibelius and Boccherini, with several of Mr. Sandby's own compositions. The accompaniments were played by Ellis Clark Hammann, who never fails to win recognition for his rarely sympathetic ability in this difficult art.

The second of a series of musical evenings was given at the residence of Mrs. Charles B. Cox Wednesday night by the Rich-Himmer Quartet, made up of four prominent members of the Philadelphia Orchestra. Gustav Huberdeau, of the Philadelphia-Chicago Opera Company, was a special attraction, singing songs by Wolf, Strauss and Wagner, and an aria from "La Jolie Fille de Perth," by Bizet, his accompaniments being played by Henry Lukens.

Bertha Brinker, contralto, gave a recital at the residence of Mrs. Wolf, 1313 N. Broad street, last Thursday afternoon,

singing the aria from "Samson et Dalila" and songs in English and German.

James Francis Cooke, president of the Philadelphia Music Teachers' Association, editor of *The Etude* and one of Philadelphia's most prominent musicians, has turned his hand to playwriting and next week the Orpheum Stock Company, at the Chestnut Street Theater, will give the initial presentation of his drama of society life in New York, "A School Pirate; or, the Skeleton in the Closet."

ARTHUR L. TUBBS.

ALL WAGNER MUSIC BY STOCK PLAYERS

Thomas Orchestra in Fine Performance of Opera Concerts—Whitehill, the Soloist

CHICAGO, March 18.—An exclusively Wagnerian program attracted fine audiences Friday afternoon and Saturday evening to the concerts by the Theodore Thomas Orchestra. There is always danger of monotony in a program devoted to only one composer and a score of years ago it would have been almost impossible to give over an entire bill to Wagner without arousing a chorus of protests.

Director Stock had selected operatic excerpts with a view to showing the Wagnerian growth from "The Flying Dutchman" to his most exalted achievement in "Parsifal."

The selection from "The Flying Dutchman" was given with much charm and all the beauty of the "Lohengrin" Prelude was superbly brought out. The excerpts from "Die Walküre" and "Siegfried," "Götterdämmerung," "Die Meistersinger" and "Parsifal" were played with equal impressiveness. The "Forest" music of "Siegfried" was given with great delicacy and the difficult solo for the horn won a recall for Leopold DeMare.

The soloist was Clarence Whitehill, one of the most distinguished singers of Wagnerian music. His splendid and sonorous voice, fairly full after the strenuous operatic season, was amply sufficient for all emergencies. His singing of Wotan's "Farewell" was deeply stirring and significant. In contrast to these strongly dramatic interpretations was the monologue of Hans Sachs in "Die Meistersinger," which he sang with unction and tonal beauty as well as distinct enunciation and expert phrasing.

C. E. N.

SEXTET OF SOLOISTS IN HIPPODROME CONCERT

Heinemann, Spalding, Namara-Toye, Olitzka, La Bonté and Sachs-Hirsch in Single Program

A popular concert was given at the New York Hippodrome last Sunday evening for the benefit of the Hebrew Infant Asylum. This enlisted the services of the Russian Symphony Orchestra, under the direction of Modest Altschuler, and a sextet of soloists, including Alexander Heinemann, the noted lieder singer; Henry La Bonté, tenor; Rosa Olitzka, the contralto; Albert Spalding, the young American violinist; Namara-Toye, the soprano, and Herbert Sachs-Hirsch, pianist. In addition André Benoist was an efficient accompanist for Mr. Spalding, while John Mandelbrod acted in the same capacity for Mr. Heinemann.

The eminent German baritone made a most emphatic success in a group of lieder, which included "Im Herbst," by Franz; Handel's Largo from "Xerxes"; the folksong, "Hans und Liese," which was particularly applauded, and Schubert's "Erlkönig," in the interpretation of which Mr. Heinemann was notably forceful.

Mr. La Bonté created a strong impression with his tonal purity and the ringing quality of his declamation in Rodolfo's Narrative from "La Bohème." The applause which followed this selection was so insistent that the tenor was forced to take three recalls. Later in the evening Mr.

La Bonté was heard to fine advantage in the "Rigoletto" Quartet, with Mme. Olitzka, Mme. Namara-Toye and Mr. Heinemann.

The rich contralto of Mme. Olitzka was well displayed in an aria from "Le Cid." In a duet from "Le Nozze di Figaro" Mme. Olitzka and Namara-Toye offered one of the most enjoyable features of the evening, the two voices blending with pleasing results.

Mme. Namara-Toye was a favorite with the audience, her engaging personality winning an enthusiastic reception.

Mr. Spalding won much applause with his presentation of the Wilhelmj transcription of the "Prize Song" and the Wieniawski Polonaise in D. His best playing of the evening was in Sarasate's "Zigeunerweisen," which was greeted with such enthusiasm that he was also compelled to break the rule against encores.

Among the orchestral numbers the most interesting was the Tchaikowsky "Nut Cracker" Suite.

POHLIG INTRODUCES A LOCAL NOVELTY

Philadelphia Symphony Gives First Performance of Sandby's Prelude

PHILADELPHIA, March 18.—For its twenty-first pair of concerts last Friday afternoon and Saturday evening the Philadelphia Orchestra had an especially attractive solo feature in the appearance of Horatio Connell, the bass-baritone, of this city, while Mr. Pohlig directed an admirable performance of Mozart's Symphony in G Minor and provided a novelty in the playing of a new composition by Herman Sandby, first violoncellist of the orchestra, with Mr. Sandby wielding the bâton.

Mr. Connell is not often heard in this city, and this opportunity to enjoy his finished vocalism was appreciated. His program number was Beethoven's aria, "An die Hoffnung," which was given with an excellent realization of its dramatic and poetic requirements. Mr. Connell is a singer of rarely sympathetic and artistic talent and accomplishments, and Friday afternoon's audience received him cordially, the applause bringing as an encore Schubert's "Huntsman, Rest." Mr. Connell has the manuscript of Brahms's instrumentation of this song of the chase, which the composer made for Julius Stockhausen, with whom Mr. Connell studied for several years.

Mr. Sandby's composition is the Prelude to a play entitled "The Woman and the Fiddler," by Mrs. Sandby, which is soon to be presented in this city. The play is of a poetic and mystical nature, and Mr. Sandby has skilfully indicated this in his Prelude, which was heard for the first time on Friday. It has the suggestion of Norwegian folksong. Mr. Sandby shows ingenious use of the instruments, and has a semblance to Debussy in its style, but he does not lack originality. Mr. Sandby's associates of the orchestra gave his brief work a careful and sympathetic interpretation, and the audience received it with a cordial expression of admiration. Other numbers on the program were Brahms's Variations on a Haydn Theme, op. 56a, "Choral St. Antoni," which opened the concert, and Richard Strauss's tone poem, "Tod und Verklärung," which brought it to a close.

A. L. T.

Caslova Tour Postponed

Marc Lagen announces the postponement of the Caslova tour from January, 1913, to November, 1913. Owing to offers from abroad Miss Caslova will not be able to accept any engagements in America during that time. After her American debut in New York Miss Caslova will fill a dozen important engagements in America, after which she will return to Europe to fulfill her contract for some appearances in Russia December, 1913, and January, 1914. In February, 1914, Miss Caslova will return to America and make a transcontinental tour covering all the principal cities in the United States and Canada.

Reinold Werrenrath Scores in West Virginia Concert

CHARLESTON, W. VA., March 12.—Reinold Werrenrath, the New York baritone, was the soloist at a concert of the Kanawha Musical Society on March 8. Mr. Werrenrath delivered his part of the program in a manner that won for him great applause. He was most pleasing in his songs of essentially lyrical quality, but in the dramatic numbers also proved himself to be a singer of high caliber.

MISS NIELSEN SINGS AT PEOPLE'S CONCERT

Enthusiastic Reception for Prima Donna—Mr. Arens Conducts American Composition

The last concert of the People's Symphony Orchestra, Franz X. Arens conductor, was given on Sunday afternoon, March 17, at Carnegie Hall, New York. Alice Nielsen, soprano, of the Metropolitan and Boston Opera Companies, was the soloist, and the program was an especially interesting one, containing a "Comedy Overture on Negro Themes" by Henry F. Gilbert, Tchaikowsky's "Symphony Pathétique" and the Triumphant March from Grieg's "Sigurd Jorsalfar."

After the introductory remarks on the overture Mr. Arens gave it a splendid reading. It is a work which commands attention for its extremely well managed thematic material and its distinctly individual character. Mr. Gilbert, whose "Pirate Song" has been made classic by David Bispham, shows in this work a firm grip in orchestral writing, a logical and musicianly treatment of his ideas and a directness of utterance which should serve as an example to his fellow American composers.

Miss Nielsen won her audience completely as soon as she stepped on the platform, her charming personality, without a touch of affectation, bringing her favor at once. She first sang the "Il Bacio" of Ardit, showing great brilliancy and the fine command of coloratura, being recalled so enthusiastically that she finally added "Comin' thro' the Rye" as an extra. She also gave the "Vissi d'Arte" from Puccini's "Tosca"; here she brought home the message with strong dramatic intensity and full round tone, being equally at home in this as in the light Ardit song. Possibly the greatest applause was won by Miss Nielsen with her group of old Irish songs containing "Kathleen Mavourneen," "The Harp that once through Tara's Halls" and "Come Back to Erin." These were each of them sung with warmth of expression and feeling and at the close the singer was given an ovation. She responded with "The Last Rose of Summer," in which she again carried her audience to enthusiastic heights. Charles Gilbert Spross played her accompaniments with admirable taste and his usual finished art.

Mr. Arens prefaced his reading of the "Pathétique" with observations both on the work and on the life of the Russian composer, chiefly pertaining to his relations with Mme. von Meck. The performance was a good one in many ways and there was the usual applause after the several movements.

Grieg's stirring march from his suite, "Sigurd Jorsalfar," was an excellent final number.

A. W. K.

Miss Parlow Begins Canadian Tour

WINNIPEG, CAN., March 14.—Kathleen Parlow, the violinist, made her first Canadian appearance of the season in Winnipeg on March 12, adding one more to her list of triumphs. In the Tartini "Devil's Trill" Miss Parlow overcame all the technical difficulties with a plenitude of brilliant resources. Lalo's "Symphonie Espagnole" was given a performance well-nigh flawless in its perfection of detail, the Andante movement being marked by the violinist's luscious tone and warmth of feeling. Sarasate's "Zapateado" was another number in the Spanish style which was beautifully interpreted by Miss Parlow.

Berlin Honors for Milwaukee Musician

MILWAUKEE, March 18.—Milwaukee people are elated over the honor which has just been bestowed upon Hugo Kaun, for many years a resident of Milwaukee, at Berlin. Mr. Kaun has been named a member of the Royal Academy of Arts as an appreciation of his musical achievements. His brother, William A. Kaun, a prominent musician of Milwaukee, conducts a large music establishment which is the main outlet in America for the works of the distinguished composer.

M. N. S.

Zoellner Quartet in Search of Novelties

Joseph Zoellner, Sr., head of the Zoellner Quartet, states that he would like to play in America a string quartet written by an American composer. Mr. Zoellner is desirous of encouraging the writing of chamber music among American composers and announces that he will receive manuscripts or copies of any quartets written by Americans. Mr. Zoellner's address is care of his American manager, Marc Lagen.



A lecture on the "Physiological Foundations of Piano Technique," which was delivered by Dr. J. C. Hemminger, before the Florestan Club of Baltimore on March 19, proved to be of much interest.

Mrs. Sherman D. Brown, one of Portland's (Ore.) popular violinists, left that city recently for an extended trip in Europe. She will study with prominent violin teachers in Berlin.

At the final concert of the Matinée Musicale of Cincinnati the program was arranged by Jessie Strauss and Ada Zellar, two prominent members of the club, and presented some of the organization's most gifted artists.

Clarine McCarty, of Washington, D. C., has returned to that city from a tour through the South, where she appeared in a number of piano recitals at various schools and colleges. Everywhere she was received with enthusiasm.

F. H. Colby has secured for the tenor berth in his quartet at St. Vibiana's Cathedral in Los Angeles Mr. Ferrier, formerly a member of the defunct Grazi Opera Company. Mr. Ferrier is an experienced singer of the Catholic service.

Interesting concerts have been given recently by the members of the faculty and students of the Crescent College Conservatory in Eureka Springs, Ark. Eduard Scherubel, concert pianist, lecturer and teacher, is the director of the school.

David Bispham, the distinguished baritone, will assist Mary Reno Pinney at her concert to be given at the Plaza Hotel, New York, on March 20. Miss Pinney was for several years the organist of First Church of Christ Scientist, New York.

Ernest R. Kroeger, the St. Louis pianist and composer, is giving four recitals in the East this week. He plays at Vassar, Wellesley and Smith Colleges and the New England Conservatory. The programs for all of the recitals consist entirely of his own compositions.

On Irving Andrews's song program in Los Angeles recently were sixteen songs of a dozen composers—from a Handel aria to the Homer "Banjo Song." Mr. Andrews is a pupil of Anthony Carlson and gave a good account of his studies with that capable teacher and singer.

A program of Wagner music was played by Walter Gale, organist at the Broadway Tabernacle Church, New York, at its twenty-second recital on March 19. The selections included numbers from "Tannhäuser," "Lohengrin" and "Tristan und Isolde."

Frank Moss, a newcomer to San Francisco, gave proof of his ability as a pianist at a recital in that city recently. He played a difficult program with technical ease and his interpretations revealed the intelligence of a genuine artist. Mr. Moss studied for a year under Harold Bauer.

An enjoyable program was given at the last meeting of the Providence MacDowell Club, of which Clara L. Hess is president. The numbers were entirely from American composers, with a paper on the "Characteristics and Music of American Composers," read by Harriet Williams.

Mrs. Lucille Roessing-Griffey, soprano, and Francis Hendriks, pianist, both leading

artists of Denver's resident musical colony, gave a delightful joint recital in that city recently. Several of Mr. Hendriks's compositions, for both piano and voice, were presented and won hearty approval.

The Chromatic Club of Buffalo has elected the following officers for the coming year: President, Mrs. Frederick G. Mitchell; first vice-president, Agnes Mynter; second vice-president, Mrs. Ralf Hillman; treasurer, Mrs. John Mesmer; governors, Mrs. H. W. Newton and Mrs. George Critchlow.

A violin recital by students under Franz C. Bornschein was given at the Peabody Conservatory, Baltimore, on March 16. The orchestral class played Haydn's Minuet and Allegretto from the Military Symphony, Mendelssohn's Andante from "Italian" Symphony and Beethoven's Andante from First Symphony.

Dr. Jules Jordan, director of the Arion Club of Providence, is forming a chorus to give Harnish McGunn's pageant music, "Light and Darkness," which was sung in Boston during the production of the "World in Boston" last year. Dr. Jordan proposes to give two performances in May with soloists of the highest rank.

The last regular meeting of the San Francisco Musical Club was devoted to the exposition of folk music. Those participating were Lillian Devendorf, Louise Lund, Claire McDermott, Caroline Nash, Elsie Sherman, Mrs. E. W. Hobbs, Mrs. James Kelley, Mrs. Richard Rees and Mrs. Horatio Stoll.

The American String Quartet, which won critical favor in New York with its recital at Mendelssohn Hall, will in the future be under the management of Walter R. Anderson. This chamber music organization has been most successful during the past season and an extensive tour has been arranged for it beginning early in October.

The 303rd free recital of the American Organ Players' Club in Philadelphia was given recently by Laura Wood Grebe, organist. Selections by Bach, Borowski, Haydn, Jansen, Walling, Rogers and Woodman were played in an excellent manner. Recital No. 394 was given on March 19 by Fred E. Stark.

Irea Jeanne, a Brooklyn soprano, has been engaged by the Aborn Grand Opera Company to sing the leading rôles in "Madama Butterfly," "Faust," "Bohème" and other operas to be presented by that company in a Spring and Summer season. Miss Jeanne has been heard to advantage in various New York concerts.

Mr. and Mrs. W. S. B. Mathews, widely known as author and piano pedagogue, respectively, who were in Denver last season but left for Tampa, Fla., several months ago with the intention of making their future home there, have returned to Denver, this time to take up a permanent residence in that city.

At the last regular meeting of the Los Angeles Music Teachers' Association Mrs. Menasco played two numbers, Miss Winston sang Pampira, Bemberg, Marshall and Fisher songs; Julius Seiler, pianist, played a Chopin Polonaise and Tarantelle. The business session was spent in discussing ways and means of entertaining the State Association in July.

The Woman's Musical Club, composed

of the professional women musicians of Cincinnati, met last week. The afternoon was the annual festive occasion in which the club indulges and a production of "The Devil's Dilemma," a clever one-act farce-comedy, by Jessie Strauss, a local violinist, and Lee Ach was given.

Hans Bruening, pianist, of the Wisconsin Conservatory, Milwaukee, and Willy Leonard Jaffe, violinist, of the faculty of the University of Wisconsin School of Music at Madison, recently appeared in a joint recital at Grafton Hall, the exclusive seminary at Fond du Lac, in a chamber music program.

An excellent recital was given at the Peabody Conservatory, Baltimore, recently by students under George F. Boyle and J. C. von Hulsteyn. The piano participants were Elmer Vogts, Marguerite James, Bettie Rosson, Alma Amoss, Eleanor Biggs and Ruth Pumphrey. Two movements from "Suite dans le style ancien," for violin, were played by Samuel Korman.

The Wisconsin Conservatory of Music, Milwaukee, announces that it will this year have no Summer recess. All departments will remain open during the Summer months for the benefit of teachers who aspire to a higher state of advancement and for students who wish to gain time by continuing their studies during the regular recess.

The works of American composers formed the program at the Friday Morning Club of Washington, D. C., last week. Those represented were Arthur Whiting, Mrs. H. H. A. Beach, Howard Brockway, Comborn, Cadman, Woodman, Arthur Foote, Gilchrist, MacDowell, Robert Stearns and Clara Ascherfield. The program included vocal and instrumental numbers.

A delightful musicale was given by piano pupils of Walter G. Charnburg in Baltimore on March 16. The participants were Alfred A. Kirk, Jr., Daisy B. Wilkens, Clarence H. Turner, Nellie M. Stewart, Marie Adlin, Evelyn F. Leffler, Millard D. Wheeler, Arthur L. Dobbin and Albert Strasinger, all of whom showed the result of excellent instruction in their playing of works by the masters.

Gertrude Joseffy, a piano pupil of Mrs. Ernst Fischer of Providence, was heard in a recent recital in which she played Beethoven's Sonata in C Major with a clear technic, revealing a fine musical temperament. Her work throughout was praiseworthy, reflecting credit on her teacher. Dorothy Lambert, soprano, another pupil of Mrs. Fischer's, sang a group of songs splendidly.

An interesting morning concert of ensemble music was given in Providence recently by pupils of Mrs. A. C. Shepardson-Nauk, violinist, and Mme. Avis Bliven-Charbonnel. The playing of the several numbers showed the result of careful instruction and musical temperament on the part of the performers. A quartet of violins, supported at the piano by May Atwood, was a feature.

Mme. Claudia Rhea Fournier, contralto, assisted by Mrs. Clark Pray, lyric soprano of Boston, gave a recital in Providence last week. Mme. Fournier, who is a pupil of Harriot E. Barrows, has a rich contralto voice of wide range and her French songs were delivered most artistically. Mrs. Pray was heard to advantage in her group of songs, revealing a voice of warmth and brilliancy.

Mme. Emily Tate, the Anglo-Russian pianist, made her Milwaukee debut in a lecture-recital at Milwaukee-Downer College, an exclusive young women's school in Milwaukee. Following informal talks on characteristics of Russian music, Mme. Tate delineated these characteristics in a rendition of four numbers by Rachmaninoff, Tschaiowski, Chopin and Liszt. She appeared in costume.

"In a Clock Store," a descriptive composition by Charles J. Orth, a prominent

musician of Milwaukee, was featured at the last Sunday "pop" concert under municipal auspices in that city. Mr. Orth conducted the Bach Orchestra of sixty pieces in its rendition of his foremost work, which has been played before the crowned heads of Europe and is being featured by John Philip Sousa in his foreign tours.

Liborius Semmann, in charge of piano-forte instruction, ensemble and normal classes at the Marquette, Wis., University Conservatory of Music, has been appointed dean of the conservatory to succeed Louis Gerard Sturm, who has been at the head of the school of music since its reorganization in the Fall of 1911. Mr. Semmann is a pupil of Hugo Kaun and Prof. Ziehn and is a composer.

Mae MacDonald, a young soprano endowed with a beautiful voice, and Stewart Lee, who has a pure lyric tenor, both of Denver, have been engaged for the quartet choir of the First Congregational Church in that city. Alexander Grant, a promising young basso, has been engaged as soloist at the First Universalist Church. All three of these singers are pupils of J. C. Wilcox, the Denver teacher.

The seventh and eighth composers' recitals at the Denison Conservatory of Music, Granville, O., introduced the music of Schubert and Schumann, played by the Misses Farrar, Bailey and Stevens, and Messrs. Priske, Wood and Arnold. An artist recital presented Mrs. Edith Sage MacDonald, soprano, and Mrs. Maud Wentz MacDonald, contralto, in a splendid program, in which they had the assistance of Samuel Richards Gaines as accompanist.

The pupils of Mme. Avis Bliven-Charbonnel, the Providence teacher, gave a piano recital recently, in which they presented a program of high rank, interpreting it with a marked degree of intelligence. Much credit is due Mme. Charbonnel, whose success was demonstrated, even in the work of the youngest pupils. Especial mention is due Frederick Very, an advanced pupil, for his brilliant playing of a group of Chopin numbers, and to Stuart Ross, whose fine playing was also heartily applauded.

Arthur Frazer, the Chicago pianist, gave an admirable recital at the Harden College and Conservatory of Mexico, Mo., recently. Mr. Frazer opened his program with the Grieg Concerto with Henrik Gjerdrum, of the Hardin Conservatory faculty, at the second piano. Four Chopin selections showed the pianist to the greatest advantage. The last numbers were the Arensky Etude in F Sharp Major, Minuetto by Josef Suk, Schubert-Liszt's "Du Bist die Ruh" and Gounod-Liszt's Faust Waltz. In response to insistent applause Mr. Frazer played a Godard Etude with vivacity and charm.

Professor Samuel A. Baldwin's organ recitals in the Great Hall of the College of the City of New York continue to attract large audiences. On Wednesday afternoon, March 20, the main works played were Bach's Fugue in E Flat Major, Guilman's Sonata No. 5, in C Minor, op. 80, Hess's Variations in A, and short pieces by Bossi, Clifford Demarest, Brahms and d'Every. On Sunday afternoon, March 24, the program contains Reubke's Sonata "The 94th Psalm," Bach's Prelude and Fugue in C Major, The Dream Pantomime from Hummerdick's "Hänsel und Gretel," and compositions of Basil Harwood, Lemare, Handel and Batiste.

Under the auspices of the Southern California Chapter of the American Guild of Organists, a recital was given recently at the Pasadena Presbyterian Church, where the excellent instrument gave the performers excellent opportunities. They were W. F. Skeele of the First Congregational Church, F. H. Colby of the Cathedral, Ray Hastings of the Temple Auditorium and Sibley Pease of the Westlake M. E. Church. An address was made by Ernest Douglas of St. Paul's and the choir of the entertaining church sang, under the direction of M. F. Mason, organist and choir-leader. The program was among the best this chapter has given.

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of "Musical America" not later than Friday of the week preceding the date of publication.

Individuals

Aithouse, Paul—Newark, March 24; Newark, April 7; Bridgeport, April 8; (Tour New York Symphony Orchestra), April 15 to May 18.

Banning, Mrs. Kendall—New York, April 12.

Barrère, George—Utica, N. Y., April 6 and 7.

Bonci, Alessandro—Dallas, Tex., March 25; Ft. Worth, March 27; Austin, March 29; San Antonio, Tex., April 2; Los Angeles, 7, 14; San Francisco, April 16, 23; Buffalo, April 30; Paterson, N. J., May 2; Cincinnati, May 11.

Cairns, Clifford—Faribault, March 29; Chicago, April 1; Newark, April 7; Philadelphia, April 18.

Castle, Edith—Boston, March 28.

Charbonell, Mme. Avis Bliven—Winchester, Mass., April 23; Waltham, Mass., April 26.

Clodius, Martha—Notre Dame, Ind., March 23; South Bend, Ind., March 25; Findlay, O., March 26; Genesee, N. Y., March 28.

Collier, Bessie Bell—Boston, April 19, 20.

Connell, Horatio—Philadelphia, March 23; Providence, R. I., March 26; Haverford, Pa., March 30; April 8, nine weeks' tour with Minneapolis Symphony Orchestra.

Cottlow, Augusta—Paterson, N. J., May 4; New York (Plaza), May 7.

Dunham, Edna—Elizabeth, N. J., April 22.

Eddy, Clarence—New York, March 26.

Flint, Willard—Stoneham, Mass., April 10.

Gebhard, Heinrich—Boston, March 25.

Gideon, Henry L.—(Lecture Recital)—Cambridge, Mass., March 28; Fitchburg, Mass., April 17; Boston, April 22.

Goodson, Katharine—Faribault, Minn., March 23; Ottawa, March 28; Montreal, March 30.

Gould, Edith Chapman—Bloomfield, March 25; Flushing, March 26; Mt. Vernon, N. Y., April 16; Philadelphia, April 18; Lakeville, March 25; Hartsville, S. C., April 30, May 1 and 2.

Hackett, Arthur—Stoneham, Mass., April 10.

Hissem-DeMoss, Mary—New York, March 26; Orange, N. J., April 5; Bridgeport, Conn., April 8; Wilkes-Barre, Pa., April 16; Pittsburgh, Pa., April 25; New Brunswick, N. J., May 10.

Hudson-Alexander, Caroline—York, April 23; Buffalo, April 25; Reading, Pa., April 30; Allentown, Pa., May 1; Geneva, May 2; Englewood, N. J., May 3; Albany, May 6; Winsted, Conn., May 8; Torrington, May 9.

Jacobs, Max—New York, March 27, 30, 31; Troy, N. Y., April 10.

Kerna, Grace—Newark, April 7 and 24.

Kriens, Christiaan—New York, March 23 and 28; Yonkers, N. Y., March 30.

Kubelik, Jan—March 16 to 31, tour with Philharmonic Orchestra; Milwaukee, April 7; Madison, Wis., April 8; Antigo, Wis., April 9; Appleton, Wis., April 10.

Lankow, Edward—Burlington, Vt., April 1, 2, 3; Smith College, Northampton, Mass., April 12.

Lund, Charlotte—Montreal, April 20.

Martin, Frederic—Providence, R. I., March 26; Poughkeepsie, N. Y., April 2; Chicago, April 7; Sedalia, Mo., April 9; Jefferson, Mo., April 10; Winona, April 12; Milwaukee, April 14; Mt. Vernon, April 16; Hartsville, S. C., April 30.

Miller, Christine—Irvin, Pa., March 25; Cleveland, March 28; Utica, N. Y., April 8; Syracuse, April 15; Cincinnati, May 7 to 11; Evanston, Ill. (North Shore Festival), June 1.

Namara-Toye, Mme.—Grand Rapids, Mich., March 26; Buffalo, March 28; New York, April 14; Jersey City, April 23.

Nielsen, Alice—Haverhill, Mass., March 23; Burlington, Vt., April 1, 2, 3; Syracuse, N. Y., April 7; Auburn, N. Y., April 8; Cornell University, Ithaca, N. Y., April 9; Smith College, Northampton, Mass., April 12.

Ormond, Lilla—Montreal, March 25; Quebec, March 27, 29.

Parlow, Kathleen—(Canadian Tour)—Vancouver, March 23; Edmonton, March 27; Saskatoon, March 29; Regina, April 1; Fort William, April 4; Montreal, April 8; Ottawa, April 10; Toronto, April 12.

Pilzer, Maximilian—Carnegie Hall, New York, April 25.

Potter, Mildred—Newark, March 24; Lindsborg, Kan., March 30 to April 7 (Lindsborg Festival); Winsted, Conn., April 19; New York, April 21; New England tour, April 22 to May 2; Paterson, N. J., May 3; Nashua, May 16, 17.

Reardon, Mildred Graham—Elizabeth, N. J., March 28.

Riker, Franklin—Boston, April 9.

Rogers, Francis—Washington, D. C., March 25; Flushing, N. Y., March 26.

Rubner, Dagmar—Metropolitan Opera House, New York, March 31; Washington, April 12.

Ryder, Theodora Sturkow—Chicago, March 24; Oxford, O., April 6; Chicago, April 11; Delavan, Ill., April 28; Danville, Ill., May 1; Covington, Ind., May 2; Danville, Ill., May 4; Cedar Falls, Ia., May 18.

Sachs-Hirsch, Herbert—Bridgeport, Conn., April 8; New Haven, April 9; Pittsburgh, April 12; Syracuse, N. Y., April 14; Buffalo, April 15.

Scott, Henri—Evanston, Ill., May 29.

Seagle, Oscar—Cincinnati, March 27.

Spross, Charles Gilbert—Poughkeepsie, March 29; New York, March 26; Paterson, N. J., March 28.

Strong, Edward—Williamstown, Mass., March 27.

Temple, Dorothy—Winchester, Mass., April 23; Waltham, Mass., April 26.

Van der Veer, Nevada—Indianapolis, April 15.

Van Hoose, Ellison—Spartanburg, S. C., April 24.

Wells, John Barnes—New York, March 28 and 29; Richmond, April 5; Utica, N. Y., April 8; Bridgeport, Conn., April 10; Cleveland, April 15; Portland, Me., April 22; Farmington, April 23; Livermore Falls, April 24; Dexter, Me., April 24; Bangor, April 26; New Brunswick, April 27; Bar Harbor, April 29; Ellsworth, April 30; Norway, May 1; Englewood, N. J., May 3.

Wilson, Gilbert—Bridgeport, Conn., April 8.

Orchestras, Quartets, Choruses, etc.

Boston Festival Orchestra—Stoneham, Mass., April 10.

Boston Opera House Orchestra—Burlington, Vt., April 1, 2, 3; Syracuse, April 7; Auburn, April 8; Cornell University, Ithaca, April 9; Smith College, Northampton, April 12.

Boston Symphony Orchestra—Carnegie Hall, New York, March 23.

Boston Sextet Club—Notre Dame, Ind., March 23; South Bend, Ind., March 25;

Findlay, O., March 26; Genesee, N. Y., March 28.

Brahms Festival—Carnegie Hall, New York, March 25, 27, 29 and 30.

Cincinnati Symphony Orchestra—Cincinnati, March 24, 29, 30, April 7, 12, 13.

Flonzaley Quartet—Cooper Union, New York, March 28.

Gamble Concert Party—Williston, N. D., March 23; Butte, Mont., March 26; Miles City, Mont., March 30; St. Cloud, Minn., April 1.

Kneisel Quartet—Chicago, March 24; Detroit, March 25; Philadelphia, March 28; Pittsburgh, March 29.

New York Symphony Orchestra—Century Theater, New York, March 24.

Oratorio Society of New York—Carnegie Hall, New York, March 25 and 30.

People's Symphony Concerts—Cooper Union, March 28.

St. Cecilia Club of New York—New York, March 26.

Volpe Symphony Orchestra—Carnegie Hall, New York, March 26.

RAGTIME IS MADNESS, SAYS SIROTA

Cantor Tells a Curious Chicagoan That Its Jingle-Jangle Is "Terrible"

—Activities of Prominent Chicago Teachers and Soloists

Bureau of Musical America,
No. 624 South Michigan Ave.,
Chicago, March 18, 1912.

SIROTA, the cantor of Warsaw, during his recent visit in Chicago was questioned concerning his opinion of ragtime, having received a large consignment of professional copies from a local music house. He had hardly looked over the first page before he began to dance around the dressing room of the Auditorium, declaring: "Day and night you Americans tingle tangle and jingle jangle ragtime band stuff with grizzly bear, tom cat and turkey trot. This is not music; this is madness. Awful. Terrible!"

Charles L. Wagner, returning from the far Northwest, when his train stopped at Medicine Hat, wearied of the great confinement, got out to stretch his legs. He was importuned by an officious individual wearing a gorgeous uniform to get his grip and stop off until the next train, which was the next day, to view all the wonders and beauties of Medicine Hat and its surroundings as the most remarkable city of the great Northwest. The plea was so eloquent and seemingly so ingenious that Mr. Wagner took it all in and finally said to the man: "You are a mighty good fellow, but I have particular reasons for going East on this train. But I want to give you money enough to provide you with the very best cigar sold in this town if you will tell me how long you have been here and what you really think of the place."

The man straightened up, accepted the shining silver and said: "To tell you the truth partner, I am working for the hotel here. I come from Calgary, where we have real climate, real scenery and a real town. I only came six months ago; and, if you want to know what I think of Medicine Hat, I can tell you it is a hell of a place!" Mr. Wagner is now going to place some minor attractions in Calgary and he has this man in view verbally to exploit them between now and their coming as a novel and effective means of advertising.

Bernice Fisher, the gifted little prima donna of the Boston Grand Opera Company, was born and raised in Evanston, Ill., and received her first musical training with Karlton Hackett, the well-known educator and writer of this city.

Mme. Rosa Olitzka, the distinguished operatic contralto, had an exciting experience in a snow blockade on her trip East last week. She managed to get through, however, in time to keep her word with a big charity organization and sing for the great audience that assembled in the New York Hippodrome Sunday afternoon. She will appear as the contralto soloist with the Apollo Musical Club when it gives Grieg's choral work, "Olaf Trygvason," at the Auditorium Theatre in April.

Fannie Bloomfield Zeisler writes that she will sail for America next Wednesday after her European piano recital tour of two months covering France, Germany and England.

Louise St. John Westervelt of the Columbia School manages to make a trip twice a week to Davenport, Ia., where she has pupils and where she conducts the Harmonie Chorus, which enlists sixty of the best voices in that city. The program given there last week, according to the local press, was most successful. The soloist was Mrs. Matthey, who has a voice of fine color. Other soloists were: Mrs. Curtis,

Miss McCullough and Miss Robson. Hans Letz, the concertmeister of the Theodore Thomas Orchestra, played Bruch's Scotch Fantasy with wonderful brilliancy, color and bravura. He is a young artist, full of fine temperament, who has excellent technic under good control. Miss Westervelt has in the Columbia School a chorus of sixty-five voices that is accomplishing remarkable things.

Luella Chilson Ohrman sang on Thursday evening in East St. Louis with the Cecilian Society and Friday evening gave a recital at Belleville, Ill. Last week she appeared in recital at Peoria, Ill., where de Pachmann, pianist, was a counter attraction. His program was finished first and many of the audience came over to the hall, where Mrs. Ohrman was singing and she was compelled to practically repeat half of her program in response to the call of the late comers. Yesterday afternoon in this city she gave a recital before the Jewish Women's Aid Society in the Annex, repeating her program of Japanese songs.

Harry R. Detweiler, director of the Columbia Conservatory of Music and Art, Aurora, Ill., has made elaborate arrangements for a series of concerts to be given by the graduates and students of his institution next month and during May.

Arthur Frazer, pianist, has not only a large class in his studio in Woodland Park, Chicago, but he manages to put in considerable time at practice and has been pretty busy giving recitals. He gave about a dozen recitals during February, several being return engagements.

Mabel Sharp Herdian, the Chicago singer, has been re-engaged by the Mendelssohn Choir of Toronto for the second performance of Pierné's "Children's Crusade" next February.

Joseph Habada, the violinist, has just organized a quartet with Edwin J. Freund as first violin, Joseph Habada, second violin; Rudolf Fiala, viola, and A. V. Cerny, cello.

Edna Gunnar Peterson, pianist, and Genevieve Clark Wilson, soprano, gave a fine program before the Music Study Club last week in Evanston. Miss Peterson played numbers by MacDowell, Chopin, Ashton, Sibelius and Rachmaninoff. Her brilliant technic and lovely tone excited the heartiest praise.

Reinhold von Warlich, basso, a stranger to Chicago, presented a program of Scotch, Irish, German and English folk songs under fine social auspices Thursday evening in Music Hall. This entertainment is one of a notable series that have been advanced by Eleanor Fisher this season.

Theodore S. Bergey, the popular vocal teacher and his gifted wife, a brilliant pianist and accompanist, will start for Europe soon to open a branch school in Paris. The Summer venture will in no way militate against the continuance of their school in this city, as Mr. Bergey expects to return to Steinway Hall in September.

CHARLES E. NIXON.

Marie White Longman Wins Laurels in Chicago Concert

CHICAGO, March 18.—Mrs. Marie White Longman, the contralto, appeared last Sunday afternoon as soloist at the music service at the University Congregational Church on Sixty-sixth street, where Ludwig Becker conducts an orchestra. The appearance of Mrs. Longman as vocalist excited favorable comment, and she was received with enthusiasm. She sang Coleridge-Taylor's "Big Lady Moon"; "Valley of Laughter," by Sanderson; "My Task," by Mrs. Ashford, and "The Cry of Rachel," by Sauter. As an encore she gave Mrs. Bond's "His Lullaby." Mme. Longman was re-

cently re-engaged for the sixth year as the soloist of the North Shore Congregational Church, one of the largest edifices in that fashionable section of the city. She has been teaching at her home, No. 1311 East Fifty-third street, during the past year, but recently resolved to give a little more time to pupils downtown, and has opened a studio at No. 523 Fine Arts Building.

C. E. N.

RECEPTION FOR AMY FAY

Women's Philharmonic Society Honors Its President

A reception was given by the Women's Philharmonic Society to its president, Amy Fay, on March 2 in Carnegie Hall. The hall was well filled with members of the society and their friends, and prominent musicians, among whom were George



Amy Fay

Folsom Granberry, director of the Granberry Piano School, and Dr. William C. Carl, the distinguished organist. The Women's Orchestra, conducted by Martina Johnstone, played a number of times with good effect and pleased the audience greatly. Signor Luigi Gulli, an Italian pianist from Rome, was the guest of honor. During the evening Mrs. Kate

Roberts made an address relative to the work and aims of the society. She spoke of its philanthropic nature and told of the manner in which young artists were frequently given hearings by the society without incurring great expense. There is also a scholarship committee and talented pupils without means are frequently provided with teachers who instruct them without remuneration.

The work of the orchestra, which has had as conductors Olive Mead, Margaret Moore and now Martina Johnstone, was praised and attention called to the Women's Chorus conducted by Mrs. Elmer R. Wood. A gold lorgnette was presented to Miss Fay from the members as a token of their appreciation of her services as president. The guests were received by Miss Fay and Elizabeth Kelso Patterson, first vice-president of the society. Mrs. Edward Lauterbach is second vice-president, Annie D. Egan is in charge of the entertainments and Mrs. George Evans is a member of the reception committee.

Dippel Secures American Rights to New Vienna Opera

VIENNA, March 17.—A new one-act opera, "Aphrodite," book by Hans Liebstoeckl and music by Max Oberleithner, was produced last night at the Vienna Opera House. The melodramatic episodes did not make a pleasing appeal to the audience, but the score was received with evidences of approval. The music is somewhat lacking in melody, but the orchestral effects are striking. The American rights to the opera have been secured by Andreas Dippel, of the Chicago Opera Company.

Mrs. Henry Russell to Give First Musicales in Little Theater

Mrs. Henry Russell, wife of the director of the Boston Opera Company, will have the honor of giving the first musicale at New York's newest playhouse, the Little Theater, on next Sunday afternoon. Mrs. Russell will offer a program of Debussy's music, and she will have the assistance of George Copeland, pianist.

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Critic (to pianist).—My dear Pounder, you ought to play only for an audience of Beethovens.

Pounder (effusively).—Ah, I thank you; such appreciation—

"Oh, don't mention it; you've heard, I suppose, that Beethoven was deaf."—*New York World*.



He—"It was most unfortunate that when I gave my first concert last Summer two people were carried out in a fainting condition."

She (sweetly).—"Ah, but your voice has improved so much since then, Mr. Howler."—*London Sketch*.

At a concert which recently took place at a provincial town a gentleman in the audience rose up just as the third piece on the program had been performed, and said:

"Mr. Conductor, will you oblige me by requesting your vocalists either to sing louder or in whispers, as there is a conversation going on close by where I sit that is conducted in such a loud tone as to

hinder my enjoyment of the music? I prefer, certainly, to hear the concert; but if I cannot be so privileged I desire to hear the conversation."

There was an extremely quiet and attentive audience in the hall during the remainder of the evening.—*Tit-Bits*.

"But, George," said Mrs. Bjones, "I cannot go to the theater with you to-night. I have nothing to wear."

"That's all right, dear," said Bjones. "Put it on and we'll go to the opera."—*Judge*.

"What a sweet voice your daughter has!"

"Yes, we're in doubt whether to make her a grand opera singer or a telephone girl."—*Buffalo Commercial*.

Discord. — The Musician — "Hang it, Blink, don't you realize that one of your shoes squeaks in B flat and the other in G major?"—*Life*.

"I understand Mr. Mudd is very fond of music."

"He is."

"Then why does he not give his daughter more encouragement in her singing lessons?"

"That's the reason."—*Scranton Tribune-Republican*.

They were rehearsing the Walpurgis night scene in "Faust" at a theater in London. The ballet master thought the ballet girls a little inactive. "Loidies, loidies, take yer 'ands off yer 'ips," he said. "Yer not dancing on 'Ampstead 'eath; yer dancing in 'ell!"—*Tit-Bits*.

Mmes. Toscanini and Dippel Sail for Europe

Mme. Arturo Toscanini, wife of the Metropolitan orchestra conductor, and Mme. Andreas Dippel, wife of the director of the Chicago Opera Company, were fellow passengers on the *Kronprinz Wilhelm*, which sailed from New York for Europe on Tuesday. Mme. Dippel is bound for Monte Carlo, where her husband will join her later, and Mme. Toscanini will go to Milan, to be followed there by Mr. Toscanini after the close of the opera season here.

Ernest Hutcheson in Washington Recital

WASHINGTON, D. C., March 19.—The recent appearance of Ernest Hutcheson in a piano recital was enthusiastically received by a select audience. The compositions of Schumann formed his program and all were artistically interpreted. The selections included "Papillons," "Vogel als Prophet," "Einsame Blumen," "Contrabandiste," Tausig arrangement; "Romance in F Sharp," "Novellette," "Phantasiestucke," "Sonata in G Minor" and others. W. H.

CINCINNATI'S GREAT WEEK OF MUSIC

Recital of Wilhelm Bachaus, Concerts by Minneapolis and Stokowski Orchestras, Appearance of Flonzaley Quartet and Local Events of Interest Keep Concert Goers in Flurry of Excitement

CINCINNATI, March 16.—Another week filled to overflowing with musical good things has kept Cincinnati concert goers busy. Saturday night, Wilhelm Bachaus came for a return engagement; Sunday afternoon, the popular concert by Mr. Stokowski's orchestra; Monday, Johannes Miersch and Louis Victor Saar in joint recital; Tuesday evening, at the Women's Club, the Flonzaleys played; Wednesday evening, the first Cincinnati concert by the Minneapolis Symphony Orchestra; Thursday evening, Hans Richard, the brilliant pianist of the Conservatory faculty, gave a recital, and Friday afternoon and Saturday evening, two concerts of the local symphony series.

The recital by Mr. Bachaus was a delightful affair attended by an audience made up almost entirely of the professional musicians and music students, for it was upon these that he made a most lasting impression when he appeared earlier at the symphony concert.

His program was given in a masterful manner and served to establish him permanently in the esteem of Cincinnati musicians. He played the Bach Chromatic Fantasia and Fugue, Beethoven's Appassionata Sonata, six numbers of Chopin, the Rachmaninoff Prelude, two Liszt pieces, the Schubert-Liszt "Soirée de Vienne," and closed with the Schubert-Tausig Military March.

Following the recital, he was given a reception at the Musicians' Club.

Another record-breaking audience heard the excellent popular concert by the Cincinnati Symphony Orchestra under Mr. Stokowski's direction, Sunday afternoon. Long before the doors were open there were crowds waiting to get in, and many were turned away disappointed.

The program included:

Mozart, Overture to "The Magic Flute," Wagner, "Song to the Evening Star," and Tchaikovsky, "Don Juan's Serenade," by Douglas Powell, baritone; Bizet, "Carmen," Suite No. 1; Beethoven, Andante from C Minor Symphony; Handel, Aria from "Acis and Galatea"; Boccherini, Minuet; Michiels, Styrian Dance.

Mr. Stokowski is adhering closely to his plan of giving a mixture of the established classics and popular numbers, and to the credit of the Sunday afternoon audience, they seem to be equally enjoyed. The program was splendidly given. Douglas Powell, baritone of the College of Music faculty, appeared to splendid advantage as the soloist, winning most appreciation, perhaps, with his Handel Aria, a difficult bit of singing which he did admirably.

The concert at the Odeon Monday even-

ing presented two of the most scholarly artists on the College faculty, Johannes Miersch, violinist, and Louis Victor Saar, pianist, and they delighted an audience which filled the hall.

The Flonzaley Quartet gave the second concert of its series at the Woman's Club, Tuesday evening. The quartet presented the Beethoven F Minor Quartet, the Mozart Quartet and Dvorak's Quartet in A Minor. It was indeed a concert of surpassing merit.

Wednesday evening Cincinnati heard the Minneapolis Symphony Orchestra, under Emil Oberhoffer, in Emery Auditorium. The audience which greeted this sterling Western organization was delighted. Mr. Oberhoffer deserves great credit for the brave showing made by his orchestra. Also to Mr. Oberhoffer is due the bringing together of these excellent musicians, for it was the personnel of the orchestra which claimed the attention of the Cincinnati audience quite as much as anything else, excellent strings, and a most capable concertmaster, and brasses which did splendid work. Mr. Oberhoffer brought a splendid orchestra and gave a mighty good performance. The program was well made and the symphony, Tchaikovsky's "Pathétique," brought forth rounds of applause. The program in full gave:

Overture, "Leonore," op. 72, No. 3, Beethoven; Symphony No. 6, "Pathétique," op. 74, in E Minor, Tchaikovsky; Aria, "Ave Maria" from "Cross of Fire," Bruch, Lucille Stevenson; Serenade for String Orchestra, "Eine Kleine Nachtmusik," Mozart; Tone Poem, "Tod und Verklärung," op. 24, Richard Strauss.

The soloist, Lucille Stevenson, made an excellent impression and was insistently encored.

The recital by Hans Richards, pianist, at the Conservatory of Music Thursday evening, attracted a crowded house in spite of the inclement weather, and Mr. Richard gave a program quite out of the ordinary which proved most interesting.

Mr. Richard's wonderful virtuosity was perhaps best shown in the last number, the Liszt Sonata, where his splendid technical equipment made the playing of this difficult work a thing to be long remembered.

At the Symphony concerts of Friday afternoon and Saturday evening Mr. Stokowski gave a program of works by British composers, dating from an early period up to the present day. No soloist appeared at this concert, and perhaps at no other concert of the season would the appearance of a soloist have been more acceptable. On the whole, the program was well played, and certainly its rendition was justifiable and desirable, for a program of British compositions under the direction of Mr. Stokowski, who has spent much of his life in England, is a thing to arouse widespread interest.

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